



DIE TECHNIK DER SPRACHE IN DEN TRAGÖDIEN JOHN MARSTON'S.

INAUGURAL-DISSERTATION

ZUR

ERLANGUNG DER DOKTORWÜRDE

DER

HOHEN PHILOSOPHISCHEN FAKULTÄT

DER

VEREINIGTEN FRIEDRICHS-UNIVERSITÄT

HALLE-WITTENBERG

VORGELEGT VON

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HALLE a. S.
HOFBUCHDRUCKEREI VON C. A. KAEMMERER & CO.
1907.

Referent: Herr Prof. Dr. Wagner.

Meiner lieben Mutter

in herzlicher Dankbarkeit gewidmet.

Benutze Werke.

Gerber, Die Sprache als Kunst. 2 Bde. Bromb. 1871/73.

Adelung, Über den deutschen Stil. 2 Bde. Berlin 1787.

Gross, Die Tropen und Figuren. Leipzig 1888.

Gottschall, Poetik: Die Dichtkunst und ihre Technik. Breslau 1877.

Fischer, Zur Charakteristik der Dramen Marlowe's. Diss. München 1889.

Von den Dichtern des Elisabethanischen Zeitalters hatte bis vor nicht allzu langen Jahren John Marston, der Zeitgenosse Shakespeare's, die geringste Beachtung gefunden. Diese Vernachlässigung Marston's, über dessen Werke Ward in seiner History of English Literature ein ungünstiges Urteil fällt, war ungerechtfertigt. Wenn auch nicht zu leugnen ist, dass Marston vielfach nicht originell, der Aufbau der Handlung in seinen Tragödien häufig wüst und regellos ist, darf man doch nicht verkennen, dass die Sprache, so bombastisch sie auch zuweilen ist, viele Stellen von grosser Wucht und Schönheit aufweist. So wurde man denn auch bei näherer Beschäftigung mit Marston's Dramen dem Dichter gerechter. Hier sind u. a. zu nennen Mézières in Prédécesseurs et Contemporains de Shakespeare, Paris 1881 und Aronstein in den E. St. XX und XXI in seiner trefflichen Abhandlung über die litterarische Tätigkeit unseres Dichters. Dass auch die Sprache Marston's hier und da unnatürlich und unklar ist, ist richtig, aber bei der grossen Produktivität des Dichters in der Zeit von kaum mehr als zehn Jahren nicht zu verwundern. Vorliegende Arbeit soll nun, indem sie die für den dramatischen Stil in Betracht kommenden Tropen und Figuren behandelt, ein Bild von der Sprache Marston's in seinen Tragödien geben. Lernen wir dadurch die Eigentümlichkeiten des Marston'schen Stiles kennen, so mag die Untersuchung anderen Gelegenheit geben, die Abhängigkeit unseres Dichters von Shakespeare, dessen bewusster Nachahmer er gewesen ist, oder den Anteil anderer zeitgenössischer Dichter an seinen Werken nachzuweisen.

Die Abhandlung erstreckt sich auf die fünf Tragödien Marston's: Antonio and Mellida, Antonio's Revenge, The

Malcontent, The Tragedy of Sophonisba und The Insatiate Countess; auch auf den Malcontent, denn man muss Aronstein in den E. St. XX, S. 381 zustimmen, dass „ein Stück, dessen Thema Mord, Ehebruch und Verrat bilden, nur bei ganz oberflächlicher Einteilung als Komödie betrachtet werden kann".

Der Untersuchung ist zu Grunde gelegt worden die Ausgabe von Bullen, The Works of Marston, London 1887.

First Part of Antonio and Mellida.

Inhalt: Andrugio, der Herzog von Genua, ist von Piero, dem Herzog von Venedig, zur See besiegt worden. Er und sein Sohn Antonio sind deshalb von den Genuesern verbannt, und Piero hat auf beider Kopf eine hohe Belohnung ausgesetzt. Als Hirte verkleidet, irrt Andrugio an der Meeresküste umher. Indessen begibt sich Antonio, der Geliebte der Tochter Pieros, Mellida, als Amazone verkleidet, zu Pieros Palast, um seine angebetete Mellida zu sehen. Er trifft mit ihr zusammen und erzählt ihr, dass Antonio tot sei. Piero nimmt ihn als Gast in seinem Hause auf (Akt I). Bei einer zweiten Unterredung gibt Antonio sich Mellida zu erkennen, und beide beschliessen, nach England zu fliehen (Akt II). Ihr Plan wird jedoch von Piero entdeckt. Sie werden verfolgt, gelangen aber auf verschiedenen Wegen an die Meeresküste (Akt III). Hier trifft Antonio seinen Vater wieder. Alsbald erscheint auch Mellida in der Kleidung eines Pagen. Doch kaum hat sich Antonio auf Mellidas Wunsch entfernt, um nach den Verfolgern zu sehen, da trifft auch schon Piero ein, findet Mellida und bringt sie in den Palast zurück. Am folgenden Tage soll ihre Hochzeit mit Galeatzo, dem Prinzen von Florenz, stattfinden (Akt IV). In dieser höchsten Verzweiflung bringt Andrugio einen längst gefassten Entschluss zur Ausführung. Mit einem Biberhut versehen, der ihn unkenntlich macht, begibt er sich zu Piero. Er fordert von ihm die ausgesetzte Belohnung, da er Andrugios Haupt bringe. Piero erneuert sein Versprechen, Andrugio gibt sich zu erkennen. Beide schliessen Frieden. Bald darauf bringen Bediente einen Sarg herein, indem sie vorgeben, er enthalte den Leichnam Antonios. Andrugio und Piero brechen in

Klagen aus, und Piero wünscht, Antonio das Leben wiedergeben zu können. Dieser, der sich nur tot gestellt hat, verlässt den Sarg und nimmt Piero beim Wort. Es erfolgt eine Aussöhnung zwischen beiden. Antonio erhält die Hand Mellidas.

Die Sprache: Hier schliesse ich mich im Allgemeinen der Einteilung an, wie sie sich bei Fischer, zur Charakteristik der Dramen Marlowe's findet.

I. Tropen.[1]

1. Metapher.

Gross bezeichnet die Metapher als den häufigsten und schönsten Tropus und sagt: Die M. ist der Tropus, welcher auf Grund der Ähnlichkeit zweier Vorstellungen oder Begriffe den Namen oder die Bezeichnung des einen auf den andern überträgt. (S. 65/66.) Man hat vielfach die M. als ein abgekürztes, gleichsam in Eins zusammengezogenes Gleichnis definiert. Damit wird zwar ein charakteristisches Kennzeichen der M. angegeben, nicht jedoch ihr Wesen. Denn eben darauf kommt es an, dass M. und Gleichnis aus einer Proportion hervorgehen, deren Verhältnisse verschiedenen Sphären angehören, sodass also nicht etwa die vertauschten Begriffe selbst die Gleichung bilden, sondern die Verhältnisse, innerhalb deren sie an den einander entsprechenden Stellen erblickt werden (Gerber II 80).

Ich wähle die Einteilung: Gemeines Leben und Natur und schliesse je nach Bedürfnis Unterabteilungen, die Bilder aus dem Kriegs-, dem Tierleben, der Musik u. a. enthalten, an.

1. Bilder aus dem gemeinen Leben.

Das Herz bricht I, 1, 1 heart, wilt not break. Die Brust bricht IV, 139 to break my cursed breast und V, 3, 11 my breast would break. Adern, Sehnen, Arterien bersten I, 1, 3

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1) Es sei bemerkt, dass Inhalt und Bedeutung gewisser Tropen erst durch den Zusammenhang verständlich werden.

veins, sinews, arteries, why crack ye not, burst and divulst. Ähnlich II, 208 my cracked veins. Die Seele berstet I, 1, 57 till their souls burst. Die Seele zersplittert III, 1, 39 when a soul is splitted. Das Meer arbeitet I, 1, 16 the labouring ocean. Das Meer ist ein Grab I, 1, 240 look how it gapes to bury all my grief! 241 well, thou shalt have it, thou shalt be his tomb. Triumph schlägt die Luft I, 1, 30 Piero's triumphs beat the air! Brennende Jagd I, 1, 89 with such a burning chase. Galeatzo brennt vor Liebe V, 1, 79 J'll no longer burn. Unglück wird geboren I, 76 no sooner mischief's born in regency. Gedanken werden erzeugt I, 165 your strange habit doth beget our pregnant thoughts. Mit Liebe umgürten I, 95 we'll girt them with an ample waste of love. Freude umkränzt das Auge der Nacht V, 96 let choice delight garland the brow of this triumphant night. Verstand und Schönheit sind Edelsteine I, 149 that neither wit nor beauty wants, those tempting sweets, affection's adamants. Das Herz springt I, 153 leap heart. Der Name wird verhüllt wie mit einem Schleier I, 175 we'll not veil our names. Wunden sind eingekerbt I, 203 all notch'd with gaping wounds. Augen schlagen, d. i. sehen durch etwas I, 226 could your quick eye strike through these gashed wounds. Ehre ist ein Kleid II, 1, 10 the golden coat of honour. Die Wut kocht II, 1, 209 boiling rage. Gedanken werden gewechselt wie ein Kleidungsstück II, 224 never shift the vesture of our thoughts. Die Nacht wird alt II, 262 the night grows old. Die Gedanken zittern II, 269 why quake your thoughts? Mellida ist das Lebensblut der Hoffnung, die Krone des Glücks II, 289 to view his love (life-blood of all his hopes, crown of his fortune). Felsen seufzen I, 236 the flinty rocks groan'd; ebenso I, 214 the rocks groan'd. Die Erde seufzt und murrt III, 1, 76 this hollow wombed mass shall inly groan, and murmur. Witz sticht, zieht Blasen, reibt wund II, 64 her wit stings, blisters, galls off the skin. Witz macht Freudensprünge V, 95 cap'ring wits. Gift wird ausgespieen III, 1, 54 her venom's spit. Worte riechen III, 2, 26 your

very words do smell of ambergris. Phantasie heisst: Schwingen des Geistes und Pegasus der Seele III, 2, 43 J have been borne upon the spirit's wings, the soul's swift Pegasus, the fantasy. Die menschliche Gesellschaft gleicht einem schwankenden Bau III, 2, 46 have view'd the feeble joints men totter on. Geld ist eine Macht III, 1, 96 gold is grown great. Ein Auge, das sticht und spricht III, 2, 85 a smart and speaking eye. Üble Laune tötet III, 2, 129 that gern kills. Blut wird ausgeschwitzt III, 2, 247 J'll sweat my blood out, auch als Hyp. zu fassen. Tugend wächst und trägt Samen IV, 34 that cuts off virtue, 'fore it comes to growth, lest it should seed. Gift lauert IV, 38 there's no poison in't; they say that (poison) lurks in massy plate. Zufriedenheit ist eine Krone IV, 63 the silver crown of clear content. Volksgunst bietet so wenig sicheren Halt wie schlüpfriges Eis IV, 70 O, you that slide upon the glibbery ice of vulgar favour; ähnlich IV, 77 rotten props of the crazed multitude. Umarmung ist ein Grab IV, 111 thus will make his arms thy tomb. Bäume haben Zungen und betrügen IV, 122 even trees have tongues, and will betray our life. Die Luft wird mit Klagen beladen V, 65 load most solitary air with plaints. Gunst versendet Strahlen wie die Sonne V, 183 you shed your brightest beams of sunny favour. Matzagentes Witz hat Sporen V, 210 my wit hath spurs. Das Angesicht des Tages I, 212 the jocund face of bright-cheek'd day. Das Auge der Finsternis I, 213 darkness' brow. Das Herz der Nacht II, 176 the heart of night. Hierher gehören auch Umschreibungen: Das Schiff bricht seinen Nacken I, 220 down falls our ship, and there he breaks his neck. Für töten II, 1, 233 (thou hast) made me a shadow. III, 2, 63 thou would'st even grate thy soul to dust. V, 279 stop my breath. Für schweigen III, 1, 51 choke that breath. Heiter werden III, 2 188 J could break my spleen. Sich fassen III, 2, 196 buckle thy spirits up. Bilder, die Schönheit der Geliebten betr., s. u. Hyperbel.

2. Bilder aus dem Kriegsleben.

Die Augen schleudern Wunder I, 162 O, how her eyes dart wonder on my heart! Die Seele wird geschleudert II, 273 darting his soul upon thy wond'ring eyes. Die Sprache wird abgeschossen wie ein Pfeil II, 218 J would shoot some speech forth. Leidenschaft belagert III, 1, 68 being besieg'd by passion. Die Seele wird belagert III, 1, 70 my soul beleaguer'd. Endlich im scherzhaften Sinne: II, 17 the match of fury is lighted, fastened to the linstock of rage, and will presently set fire to the touchhole of intemperance, discharging the double culverin of my incensement in the face of thy opprobrious speech.

3. Schifffahrt.

I, 164 stand firm on deck, when beauty's close fight's up (s. Anm. bei Bullen).

4. Musik.

II, 173 beauty and youth run descant on love's ground. Kein Misston schlägt an unser Ohr V, 367 now there remains no discord that can sound 368 harsh accents to the ear of our accord.

5. Aus der Natur.

Angst strömt in das Herz I, 21 have J felt anguish pour'd into my heart. Musik flutet wie ein Strom V, 380 make a pleasing note on nectar streams of your sweet airs to float. Leidenschaftliche Freude fliesst über V, 346 my joy's passion flows above the shore, and chokes the current of my speech. Unzufriedenheit macht düster wie Nebel II, 166 these dull fogs of misty discontent. Der Gram hüllt die Menschen ein wie eine Wolke II, 272 wrapt up in clouds of grief. Mellida ist die Reinheit der Schöpfung I, 156 she comes, creation's purity. Matzagente ist eine schlaffe Binse II, 217 he is the flagging'st bulrush. Leben spriesst V, 315 O that my tears could make new spirit sprout in thy cold blood.

6. Aus dem Tierleben.

Der Kummer ist eine Schlange I, 1, 6 the slough of viperous grief Der Erfolg erhebt auf seinen Schwingen den Begünstigten I, 37 the Venetian duke is heaved up on wings of fair success. Kanonen bellen I, 99 let vollies sound loud welcome from their bellowing mouths. Die Erde = ein Tier, das seine Jungen verschlingt III, 1, 26 this huge earth, this monstrous animal, 27 that eats her children. Die Schmeichler sind Schmetterlinge IV, 49 troops of pied butterflies that flutter still in greatness' summer. Trübsal hat einen giftigen Stachel IV, 275 the venom'd stings of misery. Der Atem kriecht V, 270 breath creeping in thy veins. Qual frisst IV, 273 fretting anguish. Ähnlich I, 1, 23 fretting sea.

2. Personification.

Nach Gerber II, 103 ist die Personification keine besondere Art sprachlichen Ausdrucks, doch führen sie Gottschall und Adelung als Figuren der Redekunst an, Adelung stellt sie sogar als einen der wichtigsten Tropen in der Sprache hin (I, 454). In der Regel enthält die P. eine Metapher oder Allegorie, und so erklären wir die P. nach der allgemeinen Anschauung als eine auf leblose Dinge oder Unpersönliches angewendete Metapher.

I. Gott und Göttliches.

1. Gott

als Helfer in der Schlacht I. 51 to let Jehovah share in thy successful battles.

2. Engel

als Mitkämpfer für die gute Sache III, 1, 90 a fair cause stands firm, and will abide; 91 legions of angels fight upon her side.

3. Göttliche Mächte.

Sie verachten den Feigen V, 308 that when he comes to heaven, the powers divine, 309 shall ne'er take notice that he was my son.

II. Geschick.

Fortune

als Verbreiterin des Ruhmes I, 35 victorious Fortune, with triumphant hand, 36 hurleth my glory 'bout this ball of earth. Als Gegner Ant.'s III, 1, 52 Fortune's brow hath frown'd 53 even to the utmost wrinkle it can bend: her venom's spit. f. und time sollen den zur Rache günstigen Augenblick bestimmen III, 1, 93 sojourn there, 94 till time and fortune give revenge firm means. Als Feind And.'s IV, 109 now fortune do thy worst. Als bitterer Feind And.'s und Ant.'s IV, 116 the world and fortune casts us out 117 as loathed objects, ruin's branded slaves. IV, 301 fortune fears valour, presseth cowardice. IV, 124 our house, which fortune will not envy.

III. Natur und Naturkräfte.

1. Natur

als weise Schöpferin III, 1, 28 Philosophy maintains that Nature's wise, 29 and forms no useless or unperfect thing. Als Schöpferin III, 1, 36 Nature forms things unperfect, useless, vain. 37 why made she not the earth with eyes and ears 38 that she might see desert, and hear men's plaints. Ebenfalls als Schöpferin IV, 158 O trifling nature, why inspired'st thou breath? Es ist ihr Unrecht getan IV, 32 thou hast wronged Nature, Lucio.

2. Himmel.

Er grollt II, 216 here lies a wretch, on whom heaven never smiled. IV, 107 now heaven's will be done. Er verflucht IV, 112 bless not the body with your twining arms, 113 which is accurs'd of heaven.

3. Erde

als Schöpferin III, 1, 31 earthly dirt makes all things, makes the man, 32 moulds me up honour; and like a cunning Dutchman, 33 paints me a puppet even with seeming breath, 34 and gives a sot appearance of a soul. Nimm mich auf, Erde, die du alles schaffst und vernichtest III, 1, 41 O thou

all-bearing earth, 42 which men do gape for, till thou cramm'st their mouths, 43 and chokest their throats with dust; o chaune thy breast, 44 and let me sink into thee! Look who knocks; 45 And. calls; — but O, she's deaf and blind.

4. Meer

als Erlöser von Kummer und Gram I, 239 the sea is merciful; 240 look, how it gapes to bury all my grief.

5. Bäume

als Verräter IV, 122 even trees have tongues, and will betray our life.

6. Nacht

als Lauscherin II, 310 the jealous ear of night eave-drops our talk.

7. Finsternis

I, 211 swarthy darkness popp'd out Phoebus'eye, 212 and blurr'd the jocund face of bright-cheek'd day.

8. Nebel

I, 213 crudled fogs masked even darkness' brow.

9. Seele

als Anführerin der Gedanken IV, 20 the soul itself gallops along with them, 21 as chieftain of this winged troop of thought.

10. Tod und Verderben

als Begleiter im Unglück I, 25 is death grown coy, or grim confusion nice, 26 that it will not accompany a wretch? Tod als gastfreier Hausherr III, 2, 204 he's a good fellow, and keeps open house; 205 a thousand thousand ways lead to his gate, 206 to his wide mouthed porch.

11. Herz, Himmel, Winde

sie sollen freudigen Anteil nehmen beim Bewillkommnen der Mellida I, 153 leap heart, 154 smile heaven, and softest southern wind 155 kiss her cheek gently with perfumed breath.

12. Zeit, Ort, Luft, Erde

als Feinde Antonios und Mellidas II, 294 for time, place, air, and earth, are all our foes.

IV. Abstracta.

1. Treulosigkeit

als Diener an Fürstenhöfen III, 1, 96 gold is grown great, and makes perfidiousness 97 a common waiter in most princes' courts.

2. Stolz

macht den Menschen unbesonnen I, 48 this same smoke, call'd pride, 49 take heed: she'll lift thee to improvidence, 50 and break thy neck from steep security; 51 she'll make thee grudge to let Jehovah share 52 in thy successful battles.

3. Zufriedenheit

gibt der Seele Ruhe III, 2, 21 O calm hush'd rich Content, 22 is there a being blessedness without thee? Sie ist neidlos III, 2, 15 my content can envy nothing.

4. Ungeduld

als Peiniger II, 1, 208 o how impatience cramps my cracked veins 209 and cruddles thick my blood, with boiling rage! Als Belagerer III, 1, 70 my soul beleaguer'd with the crushing strength of sharp impatience.

5. Verzweiflung und Gram

III, 1, 69 to combat with despair and mighty grief.

6. Wut

als Vernichterin I, 198 the issue of black fury strew'd the sea 199 with tatter'd carcasses of splitted ships.

7. Entsetzen

als Bote, um die Ankunft And.'s mit seinen gewaltigen Scharen zu melden III, 1, 78 ghastly amazement, with upstarted hair, 79 shall hurry on before, and usher us.

8. Leidenschaft

IV, 84 observe how passion domineers o'er me.

9. Unglück

es peinigt die Menschen I, 31 O, rugged mischief, how thou grat'st my heart!

10. Verkleidung

gewährt Schutz I, 32 disguise, be coufident, make a firm stand.

11. Musik
II, 203 o music, thou distill'st more sweetness in us than this jarring world.

12. Schlaf
als Gesellschafter II, 262 downy sleep 263 courts us to entertain his company.

V. Konkreta.

Blut
als Ratgeber IV, 208 J go, and yet my panting blood persuades me stay.

3. Metonymie.

Die Metonymie, die Adelung und Gottschall als den schwächsten Tropus bezeichnen, setzt einen Gegenstand für den andern. Gross S. 24 erklärt sie als den Tropus der Vertauschung oder Übertragung von Bezeichnungen, die auf dem Verhältnisse der Ursache und Wirkung oder des Wesens und der ihm zugehörenden Eigenschaften beruht.

Wir nehmen mit Gerber folgende Einteilung der Metonymie an: Ursache für Wirkung, Symbol, Stoff, Raum statt der Bewohner, Abstraktum für Konkretum, Umschreibung des Personale.

1. Ursache für Wirkung, Gefäss für Inhalt u. s. w. Phoebus' eye für Sonne I, 211 darkness popp'd out Phoebus' eye. Ähnlich IV, 256 blood für Sohn oder Geschlecht III, 1, 19 to harbour him, or his blood. Ähnlich II, 171. III, 1, 98. III, 1, 114. Ein Heer ist eine Macht III, 1, 74 J'll muster forces, an unvanquish'd power. Grosse Menschenmassen, sie bewirken das Gedränge IV, 59 maugree the throng that strive to press his quiet out of him. Der Tod bewirkt das Begräbnis III, 2, 218 to sigh my funeral. Der Tod bewirkt das Grab IV, 309 blood — true — honour'd graves are far more blessed than base life of slaves. Taufstein f. den Taufenden I, 176 it pleas'd the font to dip me R. Hebes Becher für Nektar I, 163 taste Hebe's cup. Prol. 17 the heavy dryness of her brain ist die Ursache von geringen Erfolgen.

2. Symbol.

Krone steht für Herrschaft IV, 88 having lost a son, a son, a country, house, crown, son.

3. Stoff.

Gold steht für Geld III, 1, 96 gold is grown great, und V, 362 thine be the gold. Stahl f. Rüstung V, 311 and 'twere not hooped with steel, my breast would break.

4. Raum statt der Bewohner.

Genua f. Genueser I, 11 the sea hath swoln with Genoa's blood; ebenso I, 40 see Genoa quake. Rom f. Römer I, 58 Rome itself hath tried. Venedig f. Venetier III, 1, 56 triumphs not Venice. Land f. Volk I, 119 what country bred that creature? Dasselbe I, 169 what country claims your birth? Welt f. Menschen III, 1, 5 the custom of the world. Ebenso I, 124. IV, 33 thou pursu'st the world, und IV, 277 sea f. Seeschlacht III, 48 the fortune of the tumbling sea. Raum V, 93 he makes all the room laugh. Sitz der Liebe f. Liebe II, 172 the high-born bloods of Italy sue for thy seat of love; auch II, 194. Brust als Sitz der Liebe V, 342 my very breast is thine. Kopf als Sitz des Sinnes II, 228 the toy puts me in the head. Herz als Sitz des Sinnes I, 56 heaves up their heart with swelling, puff'd conceit. Als Sitz des Mutes IV, 291 O where's thy dauntless heart? Seele f. Sitz der Gedanken II, 273 darting his soul upon thy wond'ring eyes.

5. Abstraktum für Konkretum.

Am häufigsten in Titeln u. ä. „greatnes" I, 48 fatal when 'tis wist in greatness' stomach, auch III, 1, 6. „majesty" IV, 62. „courtship" II, 199. „excellence" III, 1, 3. V, 285. „love" f. beloved II, 233. II, 281. II, 289. II, 291. III, 2, 37. III, 2, 226. V, 291. In der Anrede auch „heart" II, 296. 315. „misery" II, 313. „beauty" I, 182. II, 74. III, 2, 162. Freundlichkeit f. freundlich I, 172 J'll shun all niceness; ebenso sorrow und grief IV, 155 art thou true sorrow, hearty grief? Auch elocution Prol. 15 und slightness Prol. 22. Philosophie III, 1, 28 Philosophy maintains, und III, 1, 35

thou liest Philosophy. Seele f. Mensch III, 1, 34 a sot appearance of a soul. Zufriedenheit III, 2, 15 my content can envy nothing. Wahnsinn III, 2, 202 this is madness' breath. Glückseligkeit III, 2, 22 is there a being blessedness. Leidenschaft f. leidenschaftl. Worte IV, 144 howl out such passion. Adel V, 260 rubbish of nobility. Haus f. Verwandtschaft u. ä. IV, 114. 292. V, 363.

6. Umschriebenes Personale.

I, 31 thou grat'st my heart = me; ebenso I, 162. IV, 200 my heart trembles = J. I, 56 heaves up their heart = them. III, 70 my soul = J. V, 263 my dauntless soul = J. I, 190 J shipp'd my hopeful thoughts = me. IV, 112 body = me. III, 2, 258 my bosom = me. II, 300 these wretched limbs = me. V, 120 to your mouths = you. V, 332 her fair eye = she. IV, 282 my blood = me. IV, 79 your veins = you. IV, 122 our life = us. I, 96 to our presence royally = to us. I, 249 your presence = you. I, 37 Venetian Duke = J. II, 168 on thy excellence = on you.

4. Synecdoche.

Die Synecdoche, die Gottschall als eine Unterart der Metonymie ansieht, ist der Tropus der Vertauschung oder Übertragung von Bezeichnungen und beruht auf dem Verhältnis des Besonderen und Allgemeinen. Auf Grund dieses Verhältnisses kommt es, dass mit Anwendung des Tropus der S. das Besondere für das Allgemeine, die Art für die Gattung, die Einheit für die Vielheit, die bestimmte Zahl statt der unbestimmten, der Teil für das Ganze gesetzt werden kann (nach Gross S. 44.) Damit ist zugleich die Einteilung gegeben.

1. Der Teil für das Ganze.

I, 2 life, wilt thou still breathe in my enraged blood = body; ebenso V, 315. blood f. die Person I, 1, 32 take spirit, blood. Ferner ist für die Person gesetzt soul I, 141 what gloomy soul . . . walks on the pavement? I, 222 this martyr'd soul. III, 1, 39 when a soul is splitted. III, 2, 255 but, alas!

poor soul. I, 233 the spirit of Antonio für Antonio selbst. Heart f. man V, 283 high-tow'ring heart. I, 192 fame doth strike remotest ears = men. IV, 283 my sinews tremble = my joints. III, 2, 262 vengeance will lengthen out my days = my life zum Leben gehören auch die Nächte. blade f. Degen II, 191 you see this blade. lip f. Mund Prol. 14.

2. Besonderes für Allgemeines.

Grosse Liebe I, 1, 95 an ample waste of love, ähnlich III, 2, 67 such unused vehemence of love. Grosse Reitermassen III, 1, 75 cornets of horse shall press th' ungrateful earth. Todsünde III, 2, 14 the core of imposthum'd sin. Gottes Diener IV, 61 who sits upon Jove's footstool. Grosse Anzahl III, 1, 89 millions of harquebush, und III, 1, 91 legions of angels. Vornehm tun II, 1, 11 every ass puts on the lion's skin. Klug sein II, 66 she is the very Pallas. Küssen 2, 181 J'll lay thee on the lips. Unglücklich sein III, 2, 219 J roll but up and down, and fill a seat in the dark cave of misery. Unten I, 216 the very heels of our mainmast. Nichts III, 1, 61 that nor mischief, force, distress, nor hell can take. Nichts I, 185 J love not, I, to have a jot left out. I, 184 not a whit. II, 301 a prince not worth a doit. Nichts ist leer II, 186 there's not a vacant corner of my heart, but all is fill'd. Alles II, 300 the world, the all that is, is all my foe. Jedermann III, 2, 128 duke frowns for all this curson'd world. Überall hin III, 2, 177 run, keep the palace, post to the port . . . the rest stand still or run, or go etc. Niemanden III, 2, 216 J ha' ne'er a friend, no country, father, brother, kinsman left. Alles verloren IV, 87 having lost a son, a son, a country, house, crown, son (zugleich mit Epizeuxis und Epanalepsis). Ganz und gar IV, 169 with my very soul. Nicht die geringste Ehre V, 269 no glimpse of honour. Wenn ihr etwas ausserordentliches erwartet Prol. 5/6 if you lay the least sad weight of an unused hope upon our weakness.

3. Einzahl für Mehrzahl, Art für Gattung. ear f. ears III, 2, 34. II, 190. II, 195. eye f. eyes I, 226. II, 198. III. 2, 85. V, 304. 332. tear II, 202. leg III, 2, 73. cheek

III, 2, 72. a wretch f. wretches III, 1, 46. note f. notes V, 380.

4. Bestimmte Zahl statt allgemeiner Angabe. Viele Leiden II, 1, 284 sevenfold doubles of plagues. Einige Jahre III, 2, 114 travel three years. Viele Wege III, 2, 205 a thousand thousand ways lead to his gate. Wenige Augenblicke V, 324 O that my life would but redeem one minute of his breath.

5. Die Vergleichung.

Die deutlichste Gegenüberstellung ähnlicher Gedanken findet in der Vergleichung statt. Sie hat die Aufgabe, die Ähnlichkeiten bezw. Unähnlichkeiten zwischen zwei Dingen zu zeigen. Daraus ergibt sich folgende Einteilung:

A. Die gegenübergestellten Gedanken sind ähnlichen Inhalts:
   1. Vergleich,
   2. Gleichnis,
   3. Allegorie.

B. Die gegenübergestellten Gedanken sind verschiedenen Inhalts:
   1. Antithese,
   2. Oxymoron.

A. Ähnlichkeit.

a) Der Vergleich.

α. Aus dem Menschenleben.

1. Gewöhnliches Leben.

Hier kommt der Humor Marston's zur Geltung II, 27 our masters are like a case of rapiers 28 sheathed in one scabbard of folly, gemeint sind die beiden Narren Balurdo und Castilio. I, 123 he is made like a stilting staff; and looks 124 for all the world like an o'er-roasted pig, so schildert Rossaline den Matzagente, der sich um Mellida bewirbt.

Auf ihn bezieht sich auch I, 135 he looks like a may-pole, or a notched stick; 136 he'll snap in two at every little strain. V, 1, 111 thy voice squeaks like a dry corkshoe, trifft den Narren Castilio.

2. Körperteile.

II, 177 my thoughts are as black as your beard; my 178 fortunes as ill-proportioned as your legs; and all the 179 powers of my mind as leaden as your wit, and as dusty 180 as your face is swarthy, Mellida in ihrer melancholischen Stimmung.

3. Bierhaus.

V, 1, 222 I am not as well known by my wit as an ale-house by a red lattice.

4. Trauergeläute.

IV, 136 make me a strain groaning like a bell 137 that tolls departing souls.

5. Heilkunde.

I, 21 have I felt anguish pour'd into my heart, 22 burning like balsamum in tender wounds!

6. Jüngstes Gericht.

I, 7 Antonio, hast thou seen a fight at sea, 8 as horrid as the hideous day of doom, auch als Hyp. zu fassen.

7. Maler.

III, 1, 31 earthly dirt makes all things, makes the man; and, like a cunning Dutchman, 33 paints me a puppet even with seeming breath, 34 and gives a sot appearance of a soul.

8. Censor.

V, 159 the third's as grave as some censor, gemeint ist ein Diener Rossalines.

9. Gerichtsdiener.

III, 2, 239 his breath is more fearful than a sergeant's voice when he cries, I arrest.

10. Teufel.

V, 97 a sits like Lucifer himself, Piero auf der Höhe der Macht und des Glücks.

11. Unvollendeter Vergleich.
III, 2, 109 he looks as melancholy as a 110 wench the first night she — sagt Dildo vom verliebten Castilio.

12. Die Form eines Vergleichs.
I, 125 (he looks like) a great tobacco-taker too, that's flat; 126 for his eyes look as if they had been hung 127 in the smoke of his nose, recht schmeichelhaft für Matzagente.

β. Aus der Natur.

1. Artischoce.
V, 162 the fourth's as dry as the bur of an hartichoke, Rossalines Diener.

2. Mitternacht.
II, 176 your eye's as heavy, as the heart of night.

γ. Aus dem Tierleben.

Kabeljau.
V, 316 verily, he looks as pitifully as a poor John, der scheintote Antonio.

Hier ist noch anzufügen V, 317 I could weep like a ston'd horse, auch als Paradoxon zu bezeichnen.

b) Das Gleichnis

ist eine weiter ausgeführte Vergleichung. Das einzige, aber schöne Gleichnis in A. and M. findet sich IV, 13:

Der Duft der Rose. Conceit you me: as having clasp'd a rose 14 within my palm, the rose being ta'en away, 15 my hand retains a little breath of sweet: 16 so may man's trunk, his spirit slipp'd away, 17 hold still a faint perfume of his sweet guest.

c) Die Allegorie.

Die Allegorie ist eine konsequent durchgeführte und in allen ihren Teilen einheitliche Metapher, deren Bedeutung in der Art versteckt ist, dass sie den verglichenen oder eigentlichen Gegenstand verschweigt und ihn blos erraten lässt (Gross S. 122).

I, 102 one that will besiege thy maidenhead; 103 enter the walls, i'faith (sweet Mellida), 104 if that thy flankers be not cannon-proof, das Werben um die Braut wird mit der Belagerung einer Stadt verglichen, der Belagerer ist Galeatzo. II, 94 O that the stomach of this queasy age 95 digests, or brooks such raw unseasoned gobs, 96 and vomits not them forth! Die ungesalzenen Bissen sind die Schmeicheleien. Ähnlich II, 133 vengeance to such dogs, 134 that sprout by gnawing senseless carrion, die Hunde sind die Schmeichler, das Aas die Schmeichelreden. II, 115 how he tickles yon trout under the gills, d. h. wie er schmeichelt, die Forelle ist Balurdo.

B. Verschiedenheit.

Die Antithese.

Antithese ist die Darstellung gegensätzlicher Vorstellungen oder Dinge, bei welcher die Glieder des Gegensatzes zugleich einen Punkt der Vereinigung haben. Sie beruht auf dem Kontraste der Vorstellung (Gross S. 263).

II, 203 O music, thou distill'st 204 more sweetness in us than this jarring world: 205 both time .and measure from thy strains do breath, 206 whilst from the channel of this dirt doth flow, 207 nothing but timeless grief, unmeasured woe, die gegenübergestellten Glieder sind: Musik-Freude, Welt-Leid und Weh. II, 258 Flavia: thou art, by nature, to fool to be affected. 259 Feliche: and thou, by art, too fair to be beloved: von Natur zu gemein — durch Kunst zu schön. II, 182 Mellida: I prithee intrude not on a dead man's right. 183 Galeatzo: no, but the living's just possession: Recht des Toten — rechtmässiger Besitz des Lebenden. III, 1, 62 fortune my fortunes, not my mind, shall shake: Das Geschick kann wohl meinen Besitz vernichten, aber nicht meinen Mut erschüttern. III, 2, 47 I envy none, but hate or pity all: Neid gegen niemand — Hass und Mitleid allen gegenüber. III, 2, 203 each man takes hence life, but no man death, 204 he's (death) a good

fellow, and keeps open house, 205 a thousand ways lead to his gate, 206 to his wide-mouthed porch, when niggard life, 207 hath but one little, little wicket through: der gastfreie Tod — das knauserige Leben. III, 2, 286 I hate not man, but man's lewd qualities: der Mensch selbst — seine schlechten Eigenschaften. IV, 29 hell is beneath, yet heaven is over all: Himmel — Hölle. IV, 112 bless not the body with your twining arms, 113 which is accurs'd of heaven: Segen des Vaters — des Himmels Fluch. IV, 148 tis harder for me end, than to begin: enden — anfangen. IV, 301 fortune fears valour, presseth cowardice: Tapferkeit — Feigheit. IV, 308 O, blood-true-honour'd graves 309 are far more blessed than base life of slaves: ehrenvoller Tod — Leben in Knechtschaft. V, 286 him whom I loath'd before, 287 that now I honour, love, nay more, adore: erst Hass — jetzt Liebe und Anbetung (enthält auch gradatio).

6. Hyperbel.

Die Hyperbel ist die Figur, nach der die Wahrheit vergrössert wird, und sie wird angewendet, um den Eindruck zu erhöhen.

Gerber II, 2, 25 sagt: Es ist schief, die Hyperbel als Überschreitung des Wahren und Möglichen zu fassen, denn sie hat an sich mit dem objektiven Tatbestande nichts zu tun, ist nicht Übertreibung, die als unwahr oder lächerlich zurückzuweisen wäre. Doch es finden sich auch andere Ansichten. So definiert Gross S. 59 die H. dahin: Die H. setzt das Höchste in seiner Art, um etwas Hohes in seiner Art zu bezeichnen; sie ist also eine Vergrösserung über die Wahrheit hinaus. Sie besteht bald in einer Vergrösserung der Sache selber, bald veranschaulicht sie dieselbe durch ein gewaltiges Bild oder durch eine Vergleichung mit grossartigen Dingen, bald lässt sie das Grosse aus seinen Wirkungen erkennen. Diese Ansicht vertreten auch Adelung und Gottschall.

Im folgenden werde ich die H. als selbständige Trope betrachten und nicht mit Gross als Unterart der Synecdoche.

Die Erklärung der H. ergibt von selbst ihre Einteilung in H. des Vergleichs und H. der Synecdoche. Beispiele, in denen das schmückende Beiwort als H. erscheint, sind unter Epitheton zu suchen.

a) Hyperbel des Vergleichs.

Mellida ist unbeschreiblich schön I, 15 she comes like — O, no simile 152 is precious, choice or elegant enough 153 to illustrate her descent, zugleich ein Beispiel für die bei M. so häufig vorkommende Aposiopese, der 'horrid figure Aposiopesis', wie sie Bullen nennt. Heftige Aufregung I, 228 a heart, raging more wild than is this frantic sea. Vernichtende Blicke II, 210 O eyes, why leap you not like thunderbolts, 211 or cannon bullets in my rival's face!

b) Hyperbel der Synecdoche.

Blutige Seeschlacht I, 11 a fight at sea, in which the sea hath swoln with Genoa's blood, 12 and made spring — tides with the warm — reeking gore, 13 that gush'd from out our galleys' scupper-holes. P.'s Ruhmestaten dringen weithin I, 35 victorious Fortune, with triumphant hand, 36 hurleth my glory 'bout this ball of earth. Unerschütterliches Glück I, 41 my fate is firmer than mischance can shake. Stolz macht übermütig I, 53 (pride) enticeth princes to devour heaven. Rache bis zum äussersten I, 88 I prosecute my family's revenge, 89 which I'll pursue with such a burning chase, 90 till I have dried up all And.'s blood. Auf Mellidas Schönheit beziehen sich I, 156 creation's purity, admir'd, 157 ador'd amazing rarity; ferner fünf Hyp. auf einmal IV, 164 then hast thou seen the glory of her sex, 165 the music of Nature, the unequall'd lustre 166 of unmatch'd excellence, the united sweet 167 of heaven's graces, the most adored beauty, 168 that ever strook amazement in the world (enthalten Metaphern); endlich I, 230 kiss the precious white 231 of my most-nay, all epithets are base 232 to attribute to gracious M. Von Mellida's

Augen heisst es I, 162 O, how her eyes dart wonder on my heart. Ein tief Unglücklicher I, 223 now do you grasp 224 th'unequall'd mirror of ragg'd misery. Ähnlich II, 308 you and I will live 309 like unmatch'd mirrors of calamity. Überall Feinde II, 300 the world, the all that is, is all my foe. Gewaltige Truppenmassen III, 1, 75 cornets of horse shall press th'ungrateful earth, 76 this hollow wombed mass shall inly groan, 77 and murmur to sustain the weight of arms. Beneidenswertes Glück III, 2, 62 if thou knew'st my happiness, 63 thou would'st even grate away thy soul to dust, 64 in envy of my sweet beatitude. Unermessliche Freude III, 2 234 I kiss the place for joy, that there it lay. Ausgelassene Freude V, 249 make triumph stand on tiptoe whilst we meet. Undenkbares Glück V, 327 I enjoy 328 more unexpressed height of happiness, 329 than power of thought can reach. Dasselbe sagt V, 335 can words describe my infinite delight? Leidenschaftliche Freude V, 346 my joy's passion flows above the shore, 347 and chokes the current of my speech. Ebenso V, 380 sound Lydian wires, once make a pleasing note 381 on nectar streams of your sweet airs to float. Zahllose Küsse und Liebesbriefe III, 2, 65 I cannot sleep for kisses; I cannot rest for ladies' letters. Reich belohnen III, 2, 246 I'll make thee the wealthiest mariner that breathes. Auch nicht die grösste Mühe scheuen III, 2, 247 I'll sweat my blood out till I have him safe. Eifrige Verfolgung IV, 222 I made my horse sweat, 223 that he hath ne'er a dry thread on him. Gegen alles gefeit sein IV, 276 now I have an andidote 277 gainst all the poison that the world can breath. Grosse Anzahl V, 240 here's such a company of flyboats, 241 hulling about this galleasse of greatness, that there's 242 no boarding him. Heftige Erregung V, 311 and 'twere not hooped with steel, my breast would break. Leidenschaftliche Klagen IV, 143 thou shalt see me 144 howl out such passion, that even this brinish marsh 145 will squeeze out tears from out his spongy cheeks: 146 the rocks even groan (enthält Metapher).

7. Epitheton.

Das Gebiet der Beiwörter ist von sehr grosser Ausdehnung. Diese sind doppelter Art: entweder sie sind notwendige, weil sie zum Verständnis der Rede erforderlich sind, z. B. in Antithesen, oder schmückende, die die Lebhaftigkeit der Darstellung fördern sollen. Die notwendigen Beiwörter können für uns unberücksichtigt bleiben, da der Dichter sie wählt, je nach dem sie zur Unterscheidung mehrerer Substantiva dienen; insofern fällt dann auch ihr Anteil an der Sprache als Kunst weg. Es käme also somit nur das Epitheton ornans in Betracht.

Von ihm sagt Adelung I, 335: Obgleich sie nicht notwendig sind, wenigstens in der Gestalt nicht, so dürfen sie doch auch nicht ganz müssig sein. Das Anschauliche muss die Absicht des Schriftstellers unterstützen; müssig aber ist es, wenn es sich entweder ohnehin schon versteht oder doch sonst unwichtig und unbedeutend ist.

Vielfach führt die Anwendung des E. o. zur Figur der Hyperbel, Metapher und bes. der Antonomasie, wie es denn überhaupt nach Gerber von den Grammatikern des Altertums als Unterart der Antonomasie aufgefasst wurde (Gerber II, 42).

Im folgenden mag das schmückende Beiwort betrachtet werden: 1. im formelhaften Sinne bei Eigennamen, Titeln und in der Anrede, 2. in der Verwendung, um eine einem Substantiv charakteristische Eigenschaft zu bezeichnen und 3. im eigentlich schmückenden Sinne, wenn es eine Eigenschaft angibt, die einem Substantiv nur vorübergehend zukommt.

1. Formelhaftes Epitheton.

I, 1, 74 sweet lord. III, 1, 47 sweet lord. IV, 85 noble lord. III, 1, 81 good my lord. IV, 299 dear lord. V, 174 fair sir. II, 150 bright-faced mistress. III, 2, 169 sweet mistress; ebenso V, 237. I, 175 sweet creature. II, 190 bright and refulgent lady. III, 2, 169 lady dear. III, 2, 162 good madam. III, 2, 195 sweet prince. III, 2, 232 my

sweet princes. IV, 220 my sweet gentlemen. V, 93 good Signior. V, 98 good sweet Duke. IV, 246 good father. V, 341 fair son. V, 350 fair daughter. V, 153 good sweet uncle. V, 102, 165, 149 sweet niece. V, 143 kind uncle. V, 106 fair niece. V, 370 sweet-faced coz. V, 68 dear friend. IV, 90 my dear sweet boy. — Antonio heisst I, 70. V, 290 young. IV, 90, 174 dear. Mellida heisst I, 19 beauteous. I, 29 adored. I, 103, 131 sweet. I, 83 sweet-cheek'd. I, 232 gracious. Piero: I, 10 proud. Rossaline: I, 128, 247 sweet etc.

2. Charakteristisches Epitheton.

I, 95 ample waste of love. V, 184 acceptive grace. I, 198 black fury. IV, 113 black sin. II, 314 bleak misery. I, 16 ocean's brackish foam. IV, 64 clear content. V, 266 canker'd hate. V, 208 dark dead night. II, 166 dull fogs. IV, 36 dull purblind error. I, 38 fair success. I, 171 fair courtesy. I, 236 flinty rocks. I, 226 gashed wounds. IV, 70 glibbery ice. II, 174 gracious symmetrie. I, 25 grim confusion. I, 8 hideous day of doom. III, 1, 26 huge earth. I, 75 limber sycophants. I, 39 low-cast ruins. V, 289 mournful hearse. I, 224 ragg'd misery. II, 288 raging passion. I, 31 rugged mischief. I, 201 sad ruins of fell rage. V, 276 savage cruelty. II, 134 senseless carrion. IV, 24 speckling melancholy. IV, 57 spongy sycophants. II, 132 stinking filth. I, 211 swarthy darkness. III, 2, 64 sweet beatitude. V, 338 sweet bliss. II, 65 tart acrimony. I, 6 viperous grief. I, 12 warm reeking gore.

3. Schmückendes Beiwort.

I, 1 abhorred life. IV, 270 arrant sot. IV, 279 bleak waste. II, 209 boiling rage. IV, 144 brinish marsh. IV, 272 chap-fall'n death. I, 213 crudled fogs. IV, 291 crushing mischief. III. 1, 70 crushing strength of sharp impatience. II, 262 downy sleep. I, 2 enraged blood. IV, 273 fretting anguish. I, 23 fretting sea. I, 203 gaping wounds. II, 265 gentle hush'd repose. III, 2, 17 glistering copper spangs. I, 195 glistering forts. IV, 10 gloomy clouds. II, 139 gracious

aspect. I, 216 gusty flaws. I, 187 hush'd observances. I, 212 jocund face of bright-cheek'd day. I, 217 keen lightning. Prol. 1 delicious sweets. 15 gracious elocution. 19 blushing numbers. 21 sleek acceptance. 23 dimpled senses. I, 16 labouring ocean. II, 153 light-burning torch. II, 166 misty discontent. IV, 257 nimble wits. IV, 283 panting heart. IV, 241 peevish elf. I, 230 precious white. I, 218 quaking air. I, 219 sliftred paunch. V, 339 soft pressure of a melting kiss. II, 265 soft rest. IV, 145 spongy cheeks. I, 256 staring multitude. I, 50 steep security. V, 184 sunny favour. II, 175 sweet affection. III, 1, 58 swelling main. I, 199 tatter'd carcasses of splitted ships. V, 185 tender love. I, 22 tender wounds. IV, 106 trickling drops. III, 1, 48 tumbling sea. I, 243 unmatch'd anguish. I, 57 venom'd arrogance. IV, 275 venom'd stings of misery. V, 268 vip'rous sound of malice. IV, 245 whimpering harlot. II, 275 wretched arms. II, 300 wretched limbs.

8. Sentenz.

Adelung, der die Sentenz zu den Figuren des Witzes und Scharfsinns rechnet, sagt I, 507: Sentenzen sind kurze Aussprüche, welche allgemeine praktische Wahrheiten enthalten. Sie sind ein Werk des Scharfsinns, müssen so kurz als möglich, aber dabei doch klar und verständlich sein. Sie enthalten häufig Metaphern, vielfach Allegorien und zuweilen auch Hyperbeln.

Erklärungen zu den einzelnen Sentenzen zu geben, erübrigt sich, da sich der Sinn von selbst ergibt.

I, 34 lower than hell, there is no depth to fall (Ant.) Andere allgemeine Aussprüche, die Antonio in den Mund gelegt werden, sind: IV, 99 he is a fool that thinks he knows himself. IV, 301 fortune fears valour, presseth cowardice. Aussprüche anderer Personen: Andrugios: III, 1, 46 a wretch but lean relief on earth can find. III, 1, 115 no matter whither, but from whence we fall. IV, 40 he'st most wise,

that thinks there's no man fool. 41 right prudent, that esteems no creature just, 42 great policy the least things to mistrust. „Des stummen Beobachters" Feliche: I, 76 no sooner mischief's born in regency 77 but flattery christens it with policy. I, 85 ill, when public power strenght' neth private wrong. I, 87 'tis, god-like for a man to feel remorse. Mellidas: II, 189 'tis less disgraceful not to mount than fall. Galeatzos: V, 352 he that was never hot, will soon be cold. Endlich Rossalines I, 252 all the nobler, 'tis more generous, und Lucios IV, 297 dumb solitary path best suiteth woe.

II. Figuren.

I. Wortfiguren.

1. Klangfiguren.

a) Alliteration.[1]) Unter Alliteration verstehen wir in der Regel nur den gleichen Anlaut der Haupttonsilben mehrerer Wörter, wobei auf die Hebung Rücksicht genommen werden muss. Die näheren Regeln über die A. bringt Zeuner in in seiner Abhandlung „Die All. bei neuenglischen Dichtern, Diss. Halle 1880; ihm schliesst sich auch Seitz an. I, 1, 2 wilt thou still **b**reathe in my enraged **b**lood. I, 22 **b**urning like **b**alsamum. I, 59 **b**lows up this **B**abel pride. I, 212 **b**lurr'd the jocund face of **b**right-cheek'd day. I, 218 **b**lack **b**owels. I, 234 **b**reath'd upon her **b**reast. II, 177 **b**lack as your **b**eard. IV, 1, 47 the **b**ared pate, the **b**ended knees. IV, 139 to **b**reak my cursed **b**reast. IV, 278 Mellida doth **b**less this **b**leak waste. IV, 1, 309 more **b**lessed than **b**ase life. V, 183 **b**rightest **b**eams. V, 289 whose **b**ody **b**ear you. V, 311 my **b**reast would **b**reak. Prolog 19 to **b**reathe her **b**lushing numbers. 23 wih **b**ended **b**row. II, 166 **d**ull fogs of misty **d**iscontent. III, 2, 220 **d**ark cave of **d**usky

1) Über die Metrik in den Tragödien John Marston's vgl. v. Scholten, Metrische Untersuchungen zu John Marston's Trauerspielen, Diss. Halle 1886.

misery. V, 280 O dread thou shame, no more than J dread death. V, 361 the endearing to my dearest love. I, 41 my fate is firmer. I, 92 fresh triumphal flourish sound. I, 253 know how fortune fell. II, 99 to lick her feet, or fetch her fan. II, 225 firm fixed. II, 258 too foul to be affected. II, 295 are all our foes: fear, and be jealous; fair, let's fly. II, 299 no father, friend. III, 50 let's clip all fortune, lest more low' ring fate. III, 1, 52 J defy chance; fortune's brow hath frown'd. III, 1, 62 fortune my fortunes can shake. III, 1, 90 fair cause stand firm. III, 1, 94 fortune gives revenge firm means. III, 2, 53 yet feared fears, and fears more to be loved. III, 2, 118 J could not find in my heart to fight. III, 2, 163 a female fool, and a female flatterer. III, 2, 195 be not affright, sweet Prince; appease thy fear. III, 2, 210 to fret and ban the fates. III, 2, 218 to weep my fate or sigh my funeral. IV, 17 faint perfume. IV, 157 fall flat on the ground. IV, 178 freckled face. IV, 288 her father found her. IV, 301 fortune fears valour. V, 365 fill us fresh wine. V, 169 J fear the fashion of his leg. Prol. 18 foil to your fertile spirits. I, 13 that gush'd from out our galleys' scupper-holes. I, 25 is death grown coy and grim confusion nice. I, 240 it gapes to bury all my grief. III, 1, 96 gold is grown great. IV, 1, 76 guiltless ground. IV, 247 good me no goods. V, 241 galleasse of greatness. I, 8 as horrid as the hideous day of doom. I, 56 heaves up their heart. I, 227 behold a heart. II, 176 as heavy, as the heart of night. II, 302 only my head is hoised to high rate. III, 2, 72 head of hair. III, 2, 256 her honour's heels, God knows, are n't half so light. IV, 29 hell is beneath, yet heaven is over all. V, 1, 74 as heaven help me. V, 286 high-tow'ring heart. V, 328 height of happiness. I, 120 what country bred that creature. I, 146 common cut. I, 169 what country claims your birth. II, 208/209 impatience cramps my cracked veins and cruddles thick my blood with boiling rage. II, 263 courts us to entertain his company. III, 1, 97 a common waiter in most princes'

courts. III, 2, 142 Christen creature. III, 2, 181 keep you the court. IV, 34 that cuts off virtue, 'fore it comes to growth. IV, 63 silver crown of clear content. IV, 175 clip my neck, and kiss, and kiss. IV, 205 kissing commas. V, 382 comic crosses of true love. I, 242 my faith in my love live. II, 181 J'll lay thee on the lips. II, 184 lips and love. II, 188 leave to love. II, 293 my lord, my love. III, 1, 82 look what's left. III, 2, 66 ladies' letters. III, 2, 82 loose belief. III, 2, 112 belie no lady's love. III, 2, 121 long enough, and large enough. III, 2, 200 let me lie. III, 2, 214. J always loved you; prithee live. IV, 73 with louder shouts of triumph launched out. III, 2, 82 lean relief. IV, 176 leave loving her. IV, 179 a low forehead, and a lumpish eye. IV, 206 liquid breath from out each other's lips. IV, 249 lord and love. V, 1 to look thus lumpish. V, 131 my lord, my love. V, 323 my life, her love. I, 224 mirror of ragg'd misery. II, 32 men of mark. III, 1, 112 that J may not remember he was mine. IV, 248 to morrow morning. I, 10 proud Piero, the Venetian prince. I, 65 as pledges steep'd in blood, to gain their peace. I, 85 public power strenght'neth private wrong. I, 98 play prodigal. I, 100 what prince was that passed. I, 248 my father's palace will be proud to entertain your presence. II, 31 our masters pluck their plumes. II, 251 for printing and painting. III, 1, 33 paints me a puppet. III, 2, 77 put your good parts in presence graciously. III, 2, 178 post to the ports. V, 1, 137 pine not for my presence. V, 274 princely pity. V, 383 may the passage most successful prove. I, 201 ruins of fell rage. II, 30 rounce robble hobble roared. V, 67 so ruthless as my Rossaline. V, 158 he rails me beyond reason. V, 293 rich hope, ripe virtue. I, 7 hast thou seen a fight at sea. I, 154 softest southern wind. II, 1, 163 sit and seat your thoughts. II, 260 spark spirits. III, 1, 34 a sot appearance of a soul. III, 1, 101 J saw no sun. III, 1, 113 ere yon sun set. III, 2, 11 see sport, hear speach. III, 2, 29 swear you have a sweet foot. V, 109 spark spirit. V, 257

a sad and solemn protestation. V, 305 he struck the stroke. V, 315 make new spirit sprout. I, 63 are they content, if that their Duke return. I, 149 that neither wit nor beauty wants. IV, 122 even trees have tongues, and will betray our life. I, 230 visit Venice. II, 192 it would divulge my valour. II, 275 his wretched arms to gird thy loved waist, with a most wish'd embrace. III, 2, 26 your very words. III, 2, 208 we wring ourselves into this wretched world. IV, 239 women wear the breeches. IV, 68 that very word. V, 191 wise word. Prol. 20 to veil our wants.

2. Figuren der Wortwiederholung.

a) Anaphora. I, 20 have J outlived the death of all these hopes? 22 have J felt anguish pour'd into my heart! I, 49 she'll lift thee to improvidence . . . 51 she'll make thee grudge. Andere Beispiele I, 11/14. II, 307. III, 1, 38. I, 1, 86. III, 2, 65. IV, 72/75. 56/61. 101/103. III, 1, 54. III, 2, 136. IV, 47/51.

b) Annomination. III, 1, 62 fortune my fortunes not my mind shall shake. III, 2, 17/18. II, 163. 205/207. 281. III, 2, 53. 257. V, 305.

c) Epizeuxis. I, 185 J love not, J. I, 227 you should behold a heart, a heart, fair creature. II, 148 and yet, and yet, and yet she lives conceal'd. II, 203 come, come, let's dance. II, 143, 225, 232, 272. III, 1, 11, 35. 73. 113. III, 2, 27. 83. 163. 181. 200. 205. 207. 241. 242. 243. 245. 268. 270. IV, 1, 1. 2. 8. 31. 87. 89. 146. 175. 209. 239. 278. V, 55, 126. 175. 345.

d) Symploke. IV, 50/53.

e) Epanalepsis. III, 2, 98 J must, sans ceremony; faith, J must. Etwas seltsam III, 2, 272/274. fly, call, run, row, ride, cry, shout, hurry, haste! — haste, hurry, shout, cry, ride, row, run, call, fly, backward and forward.

f) Dilogie. I, 151/161. II, 272/278. I, 242/243.

II. Sinnfiguren.

a) Beteuerung.

Die Beteuerung wird von Gerber nicht als selbständige Figur behandelt. Adelung I, 476 erklärt sie zusammen mit dem Schwur als Wirkung eines heftigen Verlangens, andere von der Wahrheit einer Sache zu überzeugen.

A. Religion.

Gott. III, 2, 97 God's my comfort (Feli.). III, 2, 239 Lord bless us (Bal.). III, 2, 256 God knows (Piero). II, 9 's lid (Catzo). II, 146 (Alb.). III, 2, 75. 83 (Feli.). V, 41 (Bal.). III, 2, 103 'slight (Feli.). II, 33 'slud (Dildo). 74 (Feli.). V, 45 's will (Feli.). V, 1, 97 's foot (Piero). Dem Narren Balurdo eigentümlich ist der Schwur: God's neaks III, 2, 126. IV, 235. V, 27.

Jesus. by Jesu III, 2, 138 (Bal.).

Maria. II, 1, 86 marry forsooth (Bal.). V, 91 marry (Bal.). 186 (Gal.). V, 11 byrlady (Bal.).

Himmel. Heaven als Sitz Gottes wird für diesen selbst gebraucht. V, 175 by heaven (Piero). III, 2, 221 'fore heaven (Feli.). III, 1, 111 fore heaven's name (And.). IV, 230 in the name of heaven (Piero.). III, 2, 213 heaven's my comfort (Feli.). IV, 237 heavens bless me (Bal.).

B. Menschheit und Weltall.

Mensch. II, 118 by your sweet self (Foro.). I, 114 by my nine and thirtieth servant (Ros.).

Körperteile. II, 196 by thy beauteous cheek (Gal.). III, 2, 132 by my golden teeth (Bal.).

Kleidung. II, 1, 12 by my lady's pantable (Catzo). II, 1, 82 by this crimson satin (Bal.)

Gegenstände. V, 103 by this gold (Ros.). II, 1, 61 by this fair candle light (Bal.).

Himmel. III, 2, 124 by the sugar-candy sky (Bal.).
Sonne. V, 18 by Phoebus' crimson taffeta mantle (Bal.). III, 2, 88 by this light (Feli.). III, 2, 225 (Feli.).

C. Abstrakta.

Treue. faith I, 175. II, 228. V, 101. 143. 212 (Ros.). II, 27. III, 2, 109 (Dil.). II, 51. III, 2, 159 (Fla.). II, 181. V, 179. 183. 187 (Gal.). II, 243. III, 2, 94. 98. 285 (Feli.). III, 1, 104 (And.). IV, 176 (Mell.). V, 71 (Bal.). V, 141 (Piero). 'faith I, 252 (Ros.). III, 2, 73. 285 (Feli.). III, 2, 281 (Cast.). good faith III, 2, 160 (Fla.). V, 195 (Gal.). my faith II, 46 (Fla.). i 'faith I, 103. 116 (Ros.). III, 2, 91 (Cast.). III, 2, 248. V, 42. 75 (Bal.). 300 (And.). in faith II, 251 (Feli.). V, 174 (Mell.). in good faith II, 248 (Fla.). upon thy faith to heaven IV, 100 (And.).

Wahrheit. troth I, 102. 184. V, 370 (Ros.). III, 2, 72 (Feli.). my troth V, 127 (Bal.). by my troth I, 181. 257 (Ros.). III, 1, 105 (And.). III, 2, 151 (Fla.). V, 193 (Gal.). V, 71 (Bal.). by plain troth III, 2, 8 (Feli.). in troth III, 2, 254 (Piero). in sooth III, 2, 105 (Cast).

Ehre. III, 2, 245 by mine honour (Piero). II, 8 upon mine honour (Dildo). III, 1, 20 by the honour of our blood (Piero).

Liebe. V, 107 by the sweet of love (Ros.). V, 375 for passion of love (Bal.). I, 119 in the name of love (Ros.). II, 65 by sweetness (Cast.). V, 181 by your pure sweets (Gal.).

Je einmal sind die Beteuerungen vertreten: I, 122 by my pleasure's hope (Ros.). II, 68 by the purity of bounty (Cast.). II, 1, 90 by my wealthiest thought (Cast.). II, 260 by wit's life (Feli.). III, 1, 17 by force of our united league (Piero). III, 2, 40 by the perfection of it = the court (Cast). I, 118 for fancy's passion (Ros.).

Sätze mit as und so. V, 74 as heaven help me (Bal.). II, 128 as J am true Christian now (Bal.). III, 2, 116 as

J am a true gentleman (Cast.). IV, 222 as J am true gentleman (Bal.). V, 138 as J am a true knight (Bal.). V, 317. 377 as J am true knight (Bal.). V, 111 so help me (God.) (Ros.). V, 351 so help me faith (Gal.). II, 112 so help me your sweet bounty (Foro.).

b) Apostrophe I, 153/155 leap heart, she comes! she comes! smile heaven, and softest southern wind kiss her cheek gently with perfumed breath. I, 1. 31. 241. II, 203, 210. III, 1, 35. 41. 72. III, 2, 21. IV, 77. 109. V, 95.

c) Häufung. I, 3/4 veins, sinews, arteries, why crack ye not, burst and divulst with anguish of my grief? 56. 66. 152. 156. 166. 199. II, 42 (H. von Adjektiven). II, 64. 97/98. 119/121 (H. v. Adj.). 123 H. v. Subst.). 174/175. 265. 275. III, 1, 42/43. 61. 86/89. III, 2, 196. 209/210 H. v. Verben). III, 2, 270. 273/274 ebenso. IV, 117. 154/155. 164/168 (H. v. Adj. und Subst.). IV, 205. 241/243. V, 277/278. 292/293. 337.

d) Zergliederung. I, 158/160. O, now, Antonio, press thy spirit forth in following passion, knit thy senses close, heap up thy powers, double all thy man. I, 48/57 (Pieros Stolz). 163/164. I, 191/192. 200. 211/213 (es wurde finster). II, 192/194 (Matzagentes Werbung). II, 282/285 (unglücklich sein). III, 2, 33/34. 79. IV, 40/42 (weise sein). 80. 138/140 (heftige Klagen). V, 62/65 (grosses Leid). 304/305. 306/307.

Antonio's Revenge.

The Second Part of the History of Antonio and Mellida.

Inhalt.

Piero hat sein Wort gebrochen. In der Nacht, die der Versöhnung mit Andrugio und Antonio folgte, hat er den alten Andrugio vergiftet und den edlen Staatsmann Feliche ermordet. Inzwischen ist Maria, Andrugios Gemahlin, eingetroffen, um an den Hochzeitsfeierlichkeiten ihres Sohnes und Mellidas teilzunehmen. Antonio, welcher durch einen furchtbaren Traum auf bevorstehendes Unglück hingewiesen worden ist, trifft mit seiner Mutter im Zimmer Mellidas zusammen, wo sie den blutigen Leichnam Feliches erblicken. Alsbald erscheint auch Piero und erklärt, er habe Feliche getötet, da er ihn in unzüchtigem Verkehr mit Mellida getroffen habe. Kurz darauf meldet auch noch Pieros Helfershelfer, Strotzo, den Tod Andrugios, der in Folge übermässiger Freude bei der Versöhnungsfeier eingetreten sei (Akt I). Piero beabsichtigt, nun auch noch Antonio zu beseitigen und Maria zu heiraten (Akt II). Dem Antonio erscheint der Geist seines Vaters, der ihn zu grimmiger Rache auffordert. Daraufhin tötet Antonio den kleinen Sohn Pieros, Julio, verkleidet sich als Narr, um sich vor Piero zu schützen, und stiftet mit Pandulpho, Feliches Vater, und einigen Freunden eine Verschwörung an. Seinen Freund Alberto beauftragt er, am Hofe die Nachricht zu verbreiten, dass er ertrunken sei. Auch der Maria, die der Heirat mit Piero nicht abgeneigt ist, erscheint der Geist Andrugios, da-

durch den Heiratsplan Pieros zu nichte machend (Akt III). Gegen Mellida findet ein Gerichtsverfahren statt. Während der Verhandlung stürtzt Strotzo herein und erklärt, auf Antonios Anstiften Mellida verleumdet und Andrugio vergiftet zu haben. Gegen die Verabredung wird Strotzo von Piero erdrosselt. Während man nach Antonio sucht, bringt Alberto die Nachricht, Antonio sei ertrunken. Mellida fällt in Ohnmacht und stirbt in Marias Armen (Akt IV). Jetzt gehen die Verschwörer an die Ausführung ihres Planes. Maria ist scheinbar auf die Ehe mit Piero eingegangen. Während der Hochzeitsfeier erscheinen die Verschworenen als Masken verkleidet. Piero gewährt ihnen auf ihre Bitte eine Unterredung. Sofort fallen die Verschwörer über Piero her und morden ihn grausam, nachdem sie ihm den toten Julio gezeigt haben. Die ihnen von den Senatoren angebotenen hohen Staatsämter weisen sie zurück; sie wollen ihr Leben in einem Kloster beschliesen.

Die Sprache.

I. Tropen.

1. Metapher.

1. Gemeines Leben.

Piero brennt in Hass I, 1, 28 J burnt in inward swelt' ring hate. Bosheit gebiert I, 2, 261 the womb of mischief is deliver'd of the prodigious issue of the night. Bosheit versengt I, 2, 281 parching mischiefs. Qual senkt III, 1, 88 with singeing torture. Rat ist eine Speise II, 2, 3 whose stomach can digest and brook the diet of stale ill-relish'd counsel. Weh ist eine Speise II, 2, 8 my pined heart shall eat on nought but woe. Das Leben ist eine Speise III, 1, 137 J'll force him feed on life, till he shall loath it. Glückseligkeit ist eine fette Speise IV, 1, 43 the fop shines sleek with ful — cramm'd fat of happiness. Schlamm ist eine

Speise IV, 1, 272 let him feed on slime. Rache wird aufgehäuft I, 1, 30 J might belk revenge upon his eyes. Rache wird genährt I, 1, 110 my vengeance shall be amply fed. Rache = eine stählerne Geissel II, 2 132 now do J scourge And. with steel whips of knotty vengeance. Rache schäumt III, 2, 82 reeking the steam of foaming vengeance. Rache fährt in einem Wagen III, 2, 84 in the triumphant chariot of revenge. Rache als Gefäss III, 2, 91 till Piero's may o'erflow the brim of full revenge. Rache wird eingesperrt und bricht hervor I, 1, 12 J can scarce coop triumphing vengeance up from bursting forth. Die Brust = ein Gebäude I, 2, 236 my breast: 'tis a place built wide by fate. Natur und Erde sind Gebäude I, 2, 2 69/270 methinks J feel the frame of nature shake, cracks not the joints of earth to bear my woes. Sinne als Gebäude IV, 1, 116 the unglued joints of shaken wits. Die Tore des Schlafes fliegen auf I, 2, 156 the leaden gates of lazy sleep fly open with thy breath. Bosheit ist ein eiterndes Geschwür I, 1, 29 J fester'd rankling malice in my breast. Der Alp reitet I, 1, 91 the incubus that rides your bosom. Furcht wird verbannt I, 2, 21 banish straggling fear. Der Entschluss wird gestählt II, 2, 179 hast thou steel'd the point of thy resolve. Die Gedanken werden gestählt V, 1, 82 steel your thoughts. Der Entschluss wird geschärft V, 1, 82 sharp your resolve. Kummer ist ein Flecken I, 2, 43 the soil of grief. Der Schmutz der Sünde berusst II, 1, 142 the black filth of sin that soots thy heart. Schicksal macht den Hof I, 2, 9 fairer chance, than that which courts your presence. Der Schmerz hat eine runzelige Stirn I, 2, 19 the wrinkled front of grief. Die Wange der Sonne II, 1, 90 the sun's cheek. Glanz bekleidet I, 2, 44 new burnish'd lustre clothed your presence. Eitelkeit ist eine Flamme I, 2, 53 with each slight flame of crackling vanity. Die Zeit verschlingt und ist gefrässig I, 2, 106 three parts of night were swallow'd in the gulf of ravenous time. Das Gehirn verdaut III, 1, 88 if my brain disgest a thought. Grausamkeiten werden verschlungen V, 1, 33

J do find the citizens grown sick with swallowing the bloody crudities. Scenen werden aufgesaugt V, 2, 180 the scenes suck'd up by calm attention. Kummer ist krank und verdaut II, 2, 2 that grief is wanton-sick, whose stomach can digest and brook. Piero ist mit Blut genährt II, 1, 19 J have been nursed in blood. Die Gräber essen III, 2, 98 graves, eat your dead again. Betrachtung saugt den Saft aus dem Körper IV, 1, 44 studious contemplation sucks the juice from wisards' cheeks. Der Durst der Hoffnungen wird gestillt IV, 1, 181 that his thirsty hopes might quench their dropsy. Das Herz dürstet nach Blut III, 1, 210 my heart hath thirsting dropsies after gore. Rote Rache saugen III, 1, 126 J'll suck red vengeance. Man schäumt vor Wut V, 1, 47 foaming with rage. Der Sinn ist in Träume eingetaucht I, 2, 105 my sense was steep'd in horrid dreams. Das Lob umgürtet die Stirn II, 1, 134 true praise the brow of common men doth ring, 135 false only girts the temple of a king. Die Sprache stiehlt sich hervor II, 1, 80 chaste modest speech, stealing from out his breast. Geduld = ein Schild II, 2, 5 under patience' shield. Die Brust ist eine Wohnung II, 2, 11 the chamber of my breast. Die Zügel der Freundschaft II, 2, 29 friendship's rein will curb. Die Lücken der Fehler auspflastern II, 2, 216 to plaster up the bracks of my defects. Die Gräber seufzen III, 1, 9 graves, vaults, and tombs, groan not. Der Schleim des Tadels IV, 1, 6 unvulgar rheum of censure. Das Fleisch der Torheit IV, 1, 7 the very flesh of solid folly. Gerechtigkeit schläft IV, 1, 87 shall justice sleep. Unrecht wird ausgespieen IV, 1, 173 (a mount of mischief) which J must straight disgorge. Es ist weit aufgerissen V, 1, 36 now is the plot of mischief ript wide ope. Niederträchtigkeit wird gekocht IV, 1, 162 what villainy are they decocting now? Die Lippen dünsten Weindampf aus V, 1, 52 Piero's lip reak steam of wine. Günstige Gelegenheit schüttelt die Vorderhaare V, 1, 81 opportunity shakes us his foretop. Die Stimme ist rissig IV, 2, 90 the poor boy's voice is crack'd.

Mellida ist die Krone der Liebe IV, 1, 208 Mellida my love's bright crown. Die Welt ist der Markt des Wehes IV, 1, 301 farewell, mart of woe. Das Herz berstet IV, 1, 67 lest J do burst my breast; ebenso IV, 1, 173 breast will burst. Umschreibungen für töten I, 2, 220 cast my life in a dead sleep. Für erfinden IV, 1, 316 wind up invention unto his highest bend. Für schwören IV, 2, 110 let's thus our hands, our hearts, our arms involve. Fast nur in Metaphern geschrieben ist die Rede des Geistes des Andrugio V, 3—25. Erfindung hinkt Prol. 32 invention halts.

2. Kriegsleben.

Augen sind Geschosse IV, 1, 57 J should not shoot mine eyes into the earth. Angst schiesst durch die Adern IV, 1, 51 the stings of anguish shoot through every vein. Leidenschaften kämpfen IV, 1, 68 with struggling passions.

3. Musik.

Hierzu liesse sich rechnen IV, 2, 91 why should it not be hoarse and crack'd, when all the strings of nature's symphony are crack'd and jar?

4. Natur.

Die Jugend ist der Mai des Blutes I, 1, 24 we both were rivals in our may of blood. Die Tapferkeit blüht I, 1, 53 when his fresh act of prowess bloom'd out full. Fluch regnet III, 1, 113 the curse of Heaven rains in plagues unlimited. Fliessende Sprache I, 1, 84 with fluent speech. Die Sünde = ein Strom IV, 1, 127 the flux of sin flows from thy tainted body. Rache = eine heranrollende Flut II, 2, 219 for now thy tide of vengeance rolleth in. Der Strand der Rache III, 1, 106 before we touch the shore of wish'd revenge. Die Laune = ein Meer IV, 1, 176 tost on each fancy's surge. Endlich ist noch III, 1, 115 zu erwähnen: his mature age grows only mature vice, and ripens only to corrupt and rot the budding hopes of infant modesty. Prol. 1 the ravish dank of dumsy winter ramps the fluent summer's vein.

5. Tierleben.

Das Blut kriecht in den Adern I, 2, 104 the juice of life creeps slowly through my stiffen'd arteries. Das Murmeln kriecht II, 1, 77 J hear a humming murmur creep from out his jellied wounds. Schuld brütet II, 2, 36 a self-sown guilt doth only hatch distrust. Die Winde benagen Prol. 4 snarling gusts nibble the juiceless leaves.

2. Personification.

I. Göttliches.

1. Aurora

I, 2, 66 look, infant morn hath drawn 167 bright silver curtains 'bout the couch of night; 68 and now Aurora's horse trots azure rings, 69 breathing fair light about the firmament.

2. Phoebe

als Herrscherin der Nacht und Beschützerin der Unschuld II, 2, 81 ay, that is Phoebe, empress of the night, 82 that 'gins to mount. O chastest deity, 83 if J be false to my Antonio, 84 if the least soil of lust smears my pure love, 85 make me more wretched, make me more accurs'd, 86 than infamy, torture, death, hell, and heaven, 87 can bound with amplest power of thought: if not, 88 purge my poor heart from defamation's blot.

3. Muse

als Dichterin V, 2 175 and O, if ever time create a muse, 176 that to th'immortal fame of virgin faith 177 dares once engage his pen to write her death, 178 presenting it in some black tragedy, 179 may it be prove gracious.

4. Geister

als Beifallspender I, 1, 19/21 you horrid scouts that sentinel swart night, give loud applause from your large palms. Als Schrecken der Finsternis V, 2, 101 and let the howling murmurs of black spirits, 102 the horrid torments of the

damned ghosts, 103 affright thy soul as it descendeth down 104 into the entrails of the ugly deep. Popanze und Geister III, 1, 135 crying that bug-bears and spirits haunted him, sie quälen den Menschen.

5. Göttliche Mächte

V, 2, 149 dread power calls our soul's appearance. Als Rächerin IV, 1, 159 supreme Efficient, 160 why cleavest thou not my breast with thunderbolts, 161 of wing'd revenge?

II. Geschick.

fate

als Baumeisterin I, 2, 236 here, into my breast: 'tis a place built wide 237 by fate, to give receipt to boundless woes.

furtune

zürnend und belagernd I, 2, 332 he may of valour vaunt whom fortune's loudest thunder cannot daunt, 333 whom fretful gales of chance, stern fortune's siege, 234 makes not his reason slink, the soul's fair liege.

III. Natur und Naturkräfte.

1. Himmel

Er gewährt Zuflucht I, 2, 14 will heaven at length grant harbour to my head. Er kann verfluchen II, 2, 139 may J be more cursed than Heaven can make me. Er vernichtet III, 1, 85 (may J be) blasted with incensed breath of Heaven. Als Schöpfer IV, 1, 48 had Heaven been kind, creating me an honest senseless dolt, a good poor fool. Als Beschützer der Unschuld IV, 1, 151 heaven permits not taintless blood be spilt. Als Rächer V, 2, 108/109 thus the hand of Heaven chokes the throat of murder. Als Helfer V, 1, 30 heaven sits clapping of our enterprise.

2. Hölle und Nacht

als Beifallspender I, 1, 31 hell, night, give loud applause to my hypocrisy.

3. Nacht

I, 2, 117 the night struck terror to my soul (Traum Antonios). Als Herrscherin III, 1, 1 2 the black jades of swart night trot foggy rings 'bout heaven's brow. Ein ähnliches Bild III, 2, 96 and now ye sooty coursers of the night. 97 hurry your chariot into hell's black womb.

4. Seele

III, 1, 107 O you departed souls, 108 that lodge in coffin'd trunks, ... 110 fleet no more 111 to human bodies, rather live in swine, 112 inhabit wolves' flesh, scorpions, dogs, and toads, rather than man (Anspielung auf die Seelenwanderung).

5. Schlaf

I, 1, 3/4 yet all the earth is clutch'd in the dull leaden hand of snoring sleep.

6. Gräber

III, 1, 15/16 J prithee, grave, provide soft mold to wrap my carcass in. Gräber und Geister III, 1, 125 graves and ghosts fright me no more.

IV. Abstracta.

1. Tapferkeit

Sie verblendet I, 1, 33 his bright valour even dazzled sense, 34 in off'ring his own head.

2. Geduld

IV, 1, 66 now patience hoop my sides, 67 with steeled ribs. lest J do burst my breast 68 with struggling passions; sie soll Antonio stärken.

3. Hass

II, 1, 8 pale, beetle-brow'd hate but newly bustles up.

4. Bosheit

als Raubtier II, 1, 87 (a wise man's breast may) not pierced by savage tooth of foaming malice.

5. Wut

III, 2, 67 what raging heat reigns in thy strumpet blood?

6. Kummer

I, 2, 64 O now, Maria, challenge grief to stay thy joy's encounter. II, 2, 75 grief's invisible, and lurks in secret angles of the heart.

7. Verwirrung und Mord

als Lenker II, 2, 222 confusion and black murder guides the organs of my spirit.

8. Weh

I, 2, 288 O boundless woe, 289 if there be any black yet unknown grief, 290 if there be any horror yet unfelt, 291 unthought of mischief in thy fiend-like power, 292 dash it upon my miserable head; 293 make me more wretch, more cursed if thou canst!

9. Unglück

macht standhaft V, 2, 143 calamity gives a man a steady heart.

10. Zufall

Er macht den Hof I, 2, 9 fairer chance, than that which courts your presence instantly.

11. Unglaube

II, 2, 33 incredulity itself would not be so brass-hearted, as suspect so modest cheeks.

12. Pleasure, love, faith

als Beschützer I, 2, 178 pleasure, united love, protested faith, 179 guard my loved father, as sworn pensioners.

13. Trost

als Schmeichler I, 2, 287 comfort's a parasite, a flattering jack, and melts resolv'd despair.

14. Providentia

als Helferin V, 10/12 now down looks Providence, t'attend the last act of my son's revenge. Be gracious, observation, to our scene.

15. Breath and spirit
I, 1, 5.6 no breath disturbs the quiet of the air, no spirit moves upon the breast of earth.

V. Konkreta.

1. Gerücht
als Schmeichler I, 2, 17 or is glib rumour grown a parasite, 18 holding a false glass to my sorrow's eyes, 19 making the wrinkled front of grief seem fair, 20 though 'tis much rivell'd with abortive care? Als schwatzhafte Person IV, 1, 142 blush for shame, that rumour yet may say thou felt'st defame.

2. Zeit
als Helferin zur Rache III, 2, 78 time may form our vengeance absolute.

3. Ewigkeit
III, 1, 201 may'st thou be twined with the soft'st embrace of clear eternity.

3. Metonymie.

1. Ursache für Wirkung.
Die Rache ist die Ursache des Triumphes I, 1, 12 J can scarce coop triumphing vengeance up. blood f. Verwandtschaft: I, 1, 86 f. Tochter. IV, 1, 93 ebenso. Für Sohn II. 1, 105. III, 1, 29. 62. IV, 2, 25. Für Geschlecht II, 2, 186. IV, 1, 131. birth f. Geschlecht II, 1, 110. Bacchus f. Wein I, 2, 26 drink a sound carouse, in sparkling Bacchus. Bacchus und Lyaeus f. Wein V, 2, 20 fill red-cheek'd Bacchus, let Lyaeus float. Lethe f. Vergessenheit IV, 1, 318 make us drink Lethe. Phoebe f. Mond II, 2, 81 that is Phoebe . . . that 'gins to mount. Arbeit verursacht Schweiss Prol. 11 but sweat of Hercules can ne'er beget so blest an issue.

2. Stoff.
steel = Degen I, 2, 213 yet his lifeblood reeks upon this steel. flesh = Körper II. 1, 1 thou cerecloth that enfolds the flesh of my loath'd foe.

3. Raum für Bewohner.

I, 2, 41 when will the court rise? V, 1, 24 the court is rack'd to pleasure. I, 2, 139 brain als Sitz der Sinne the frightful shades of night yet shake my brain. Häufig die Stadt für die Bewohner II, 1, 16 Venice, Genoa, Florence at my beck, at Piero's nod. world f. men V, 2, 146 we know the world.

4. Abstraktum für Konkretum.

I, 2, 61 folly may judge most fair, wisdom most light = der Tor und der Weise. II, 1, 164 despite the menace of mortality = der Menschen. V, 2, 134 mischief and villainy für villain tricks. I, 1, 8 black thoughts = villains. IV, 1, 20 pale-cheek'd wisdom and lean-ribb'd art are kept in distance = der Gelehrte — der Künstler. I, 2, 324 from him that knows what fortitude should bear = der Tapfere. Ähnlich I, 2, 325 'tis not true valour's pride to swagger. Ebenso V, 2, 17 and done-what not, that valour durst. IV, 2, 41 J tell yee, youth, age knows = alte Leute. II, 1, 152 J will be free at home, maugree the beard of greatness = of noble men. I, 1, 85 and even adore my topless villainy = Piero sollte besser sagen: mich Schurken. II, 2, 215 thou slight-brain'd mischief = villain. II, 2, 123 that's all my woe can breathe = ich Unglücklicher. V, 2, 49 now murder shall receive his ample merit = der Mörder. III, 2, 100 mount sparkling brightness = Sonne. In der Anrede IV, 1, 215 sweet beauty. I, 2, 199 awake, thou fair unspotted purity. II, 2, 169 most powerful beauty. love I, 2, 185. 196. 211. 264. 278. II, 2. 50. 72. 117.

5. Umschriebenes Personale.

Die Umschreibung mit brain, heart soul etc. ist nachdrücklicher und bezeichnender. I, 1, 15 this brain hath choked the organ of his breast = J. I, 1, 21 my heart was rais'd = J. II, 1, 63 to sit in counsel with my heart = with me. II, 2, 88 purge my poor heart = me. II, 2, 124 my heart is great of thoughts = J. II, 2, 174 her sweet graces fix'd within my heart = within me. II, 1, 175 thy vex'd heart shall

see = you. I, 1, 30 till J might belk revenge upon his eyes = upon him. I, 1, 49 thy breast = you. IV, 1, 152 in thy savage breast = you. III, 1, 154 to grasp thy bosom = you. II, 2, 104 to entrap thy life = you. IV, 1, 205 he threw his body in the swollen sea = himself. V, 1, 63 what chance of fortune hath tripp'd up his heels = him. I, 1, 43 J'll not smother your speech = you. I, 2, 107 to my slumbring powers = zu mir dem Schlafenden. I, 2, 9 your spirits = you. I, 2, 14 to my head = to me. I, 2, 118 to my soul = to me. I, 2, 142 my soul = J. V, 2, 18 thy soul = you. I, 2, 295 my soul = J. V, 2, 86 in thy blood = in you. V, 2, 91 to our thoughts = to us. I, 2, 209 my thoughts = me. I, 1, 55 on his hated head = on him.

4. Synecdoche.

1. Teil für das Ganze.

I, 2, 175 blessing from his lips = mouth. Ebenso II, 1, 131. Kinnbacken f. Mund IV, 1, 190 with thy death's entreats even in thy jaws. So III, 1, 78 Schädel f. Körper the mould that presseth down my dead father's skull. Auge f. Gesicht V, 1, 25 to feign a jocund eye. Brust f. Körper I, 2, 298 whose breast hangs cased in his gore. Wange f. Gesicht II, 2, 35 suspect so modest cheeks. Für Mann und Mensch findet sich: soul I, 2, 320. IV, 1, 30. IV, 1, 69. IV, 2, 47. IV, 2, 76. blood II, 1, 64. heart II, 1, 108. IV, 2, 58. V, 1, 81. Ähnlich in der Anrede: soul II, 2, 95. heart II, 2, 103. breast II, 2, 102 und blood II, 2, 164. Prol. 13. 21. 22. 23.

2. Besonderes für Allgemeines.

Bilder aus der Natur. Der Morgen bricht an I, 1, 107 the dapple grey coursers of the morn beat up the light with their bright silver hooves and chase it through the sky. Es ist noch Nacht III, 1, 54 'tis not yet proud day: 55 the neat gay mists of the light's not up, 56 her cheek's not yet slur'd over with the paint 57 of borrow'd crimson; the

unpranked world 58 wears yet the night-clothes. Der Morgen bricht an III, 2, 60 the life of night grows short, 'tis almost dead. Es wird Nacht IV, 2, 107 the gloomy wing of night begins to stretch his lazy pinion o'er the air. Umschreibungen für töten I, 1, 15 this brain hath choked the organ of his breast. I, 1, 79 J could eat thy fumbling throat. I, 2, 210 strike me quite through with the relentless edge of raging fury. IV, 1, 137 J brake the breast of the adulterous lecher. IV, 2, 19 to numb some other's cursed blood 20 with the dead palsy of like misery. V, 2, 125 'twas J sluiced out his life-blood. Für unterbrechen I, 1, 40 stroke not the head of infant speech, till it be fully born. Bereit zu sterben II, 1, 154 the port-holes of sheathed spirit are ne'er corbed up, 155 but still stand open ready to discharge 156 their precious shot into the shrouds of heaven. Jemand tüchtig ausnutzen II, 2, 217 J'll wring what may he squeezed from out his use. Grosse Falschheit I, 1, 60 didst thou ever see a Judas kiss with a more covert touch of fleering hate? Todesnacht I, 1, 90 a Stygian night. Nicht den geringsten Verstand I, 2, 227 no branch of reason's light. Viele Gedanken II, 2, 113 throngs of thoughts. Grosses Leid II, 2, 138 mine's Herculean woe. Viele Tränen III, 2, 18 a mighty task of tears. Ebenso IV, 1, 157 vast ocean of repentant tears. Viel Unrecht IV, 1, 171 a mount of mischief; ähnlich I, 1, 10 a topless mount of unpeer'd mischief. Schnelle Rache IV, 1, 160 thunderbolts of wing'd revenge. Du bist unser Befreier V, 2, 129 thou art another Hercules to us, in ridding huge pollution from our state. Nachts I, 2, 23 yon faint glimmering light ne'er peeped through the crannies of the east. Edelgeboren I, 2, 148 cast in mould of noble sprite. Viele Geschosse II, 1, 88 showers of darts. Hoch hinauf V, 1, 87 borne in loud accents to the front of Jove. Ganz wenig IV, 1, 140 if thou hast any drop of modest blood. Nichts II, 1, 160 the blasts of the swoll'n-cheek'd winds, nor all the breath of kings 161 can puff me out my native seat of birth. Bald IV, 1, 264 ere next setting sun.

Bald IV, 2, 114 ere night shall close the lids of yon bright stars. Schnell II, 1, 148 in a trice.

3. Einzahl für Mehrzahl.

I, 2, 43 the soil of grief were clear'd your cheek. Ebenso III, 1, 152. I, 2, 57. IV, 1, 273 (= Wand). Ähnlich eye I, 2, 54. 124. IV, 2, 74. foot III, 1, 11. I, 2, 322 why should . . . . a tear be spilt? II, 1, 134 false (praise) only girts the temple of a king = Individ. für Gattung. IV, 2, 97 death, exile, plaints, and woe 98 are but man's lackeys, not his foe.

5. Vergleichung.

A. Ähnlichkeit.

a) Vergleich.

α. Altertum.

Finster wie die Unterwelt I, 2, 226 the bulk of man's as dark as Erebus. Das alte Babylon, fest wie seine Mauern II, 1, 144 hadst thou a jail with treble walls, like antique Babylon, Pandulpho can get out. Rasend wie eine Bacchantin oder Medea III, 1, 59 where's my boy? — Run: J'll range about the church, 60 like frantic Bacchanal or Jason's wife, 61 invoking all the spirits of the graves 62 to tell me where.

β. Menschenleben.

1. Schauspieler.

II, 2, 109 J will not swell, like a tragedian, 110 in forced passion of affected strains.

2. Gedanke.

IV, 1, 13 (the fool) hath a patent of immunities, 14 confirm'd by custom, seal'd by policy, 15 as large as spacious thought.

3. Antlitz.

II, 2, 173 she hath left a print 174 of her sweet graces fix'd within my heart, 175 as fresh as is her face.

4. Alp.

IV, 2, 21 then, death, like to a stifling incubus, 22 lie on my bosom.

5. Schicksal.

I, 2, 166 were J as powerful as the voice of fate, 167 felicity complete should sweet thy state.

6. Hölle.

I, 2, 204 (Mellida) is unchaste, tainted, impure, black as the soul of hell. I, 2, 265 my love attaint of lust, — 266 that's a large lie, as vast as spacious hell! III, 1, 208 thus J heave my blood-dyed hands to heaven, 209 even like insatiate hell still crying, More!

7. Keil.

IV, 1, 192 thus should statesmen do, 193 that cleave through knots of craggy policies, 194 use men like wedges, one strike out another, 195 till by degrees the tough and knurly trunk 196 be riv'd in sunder.

8. Musik.

III, 1, 155 heaven's tones strike not such music to immortal souls as your accordance sweets my breast withal.

9. Fischfang.

I, 1, 16 Feliche hangs 17 but as a bait upon the line of death, to tice on mischief, wie ein Köder.

10. Hungersnot.

V, 1, 3 J am as gaunt as lean-ribb'd famine.

γ. Tierleben.

1. Kaninchen.

I, 2, 77 when thou dost girn, thy rusty face doth look like the head of a roasted rabbit.

2. Elephant.

I, 2, 256 J am as nimble as an elephant about a lady.

3. Einhorn.

V, 1, 13 Poor Sir Jeffrey, sing like an unicorn, before thou dost dip thy horn in the water of death.

4. Affe.

IV, 1, 45 (wisard) who making curious search 46 for nature's secrets, the first innating cause 47 laughs them to scorn, as man doth busy apes 48 when they will zany them.

δ. Natur.

1. Himmel.

I, 2, 278 a love, as spotless as the brow of clearest heaven.

2. Blitz.

III, 1, 48 invent some stratagem of vengeance, 49 which may like lightning glide with horror through thy breast! III, 1, 173 revenge as swift as lightning, möglichst schnelle Rache.

3. Donner.

I, 2, 204 he lies as loud as thunder (auch als Hyp. zu fassen).

4. Meer.

IV, 1, 117 find they a chink, they'll wriggle in and in, 118 and eat like salt sea in his siddow ribs, = der Narr.

5. Hochschwellende Fluten.

V, 1, 27 the states of Venice like high-swoll'n floods drive down the muddy dams of pent allegiance, den Umschwung der Stimmung bei den Staatsmännern bezeichnend.

6. Schmutz.

II, 2, 215 thou slight-brain'd mischief, thou art made as dirt, 216 to plaster up the bracks of my defects, Strotzo soll Pieros Fehler verdecken.

7. Apenninen.

IV, 1, 171 J have a mount of mischief clogs my soul, 172 as weighty as the high-noll'd Apennine, 173 which J must straight disgorge (auch Hyp.).

8. Ätna.
IV, 2, 115 we'll sit as heavy on Piero's heart, 116 as Aetna doth on groaning Pelorus, ihm arg zusetzen.

Die Form eines Vgl. hat
IV, 2, 56 'tis all as difficult to find true friend in this apostate age as 'tis to find a fixed modest heart under a painted breast.

b) Gleichnis.

1. Der Schauspieler IV, 2, 70 all this while J ha' but played a part, like to some boy that acts a tragedy, speaks burly words, and raves out passion; but when he thinks upon his infant weaknes, he droops his eye.

2. Die kranke Frau. IV, 2, 4 O heaven; thou gavest her (Mellida) me (Antonio), as some weak-breasted dame giveth her infant, puts it out to nurse; and when it once goes high-lone, takes it back.

B. Verschiedenheit.

a) Antithese.

I, 1, 45 sin's grown a slave, and must observe slight evils; 46 huge villains are enforced to claw all devils: kleine und grosse Sünder, kleine und grosse Vergehen. I, 2, 54 a modest eye forceth affection, 55 whilst outward gayness' light looks but entice: Keuschheit — Unkeuschheit. I, 2, 57 she that loves art to get her cheek more lovers, 58 much outward gauds, slight inward grace discovers: äusserer Prunk, innerlich Mangel an Anstand. I, 2, 60 those that strive most to please most strangers' sight, 61 folly may judge most fair, wisdom most light: Torheit — Weisheit, schön — leichtfertig. (Die letzten drei A. sind als Sent. aufzufassen.) I, 2, 237 this heart in valour even Jove out-goes: Jove is with-out, but this 'bove sense of woes: Zeus — der Held. I, 2, 305 he was the blooming honour of your drooping age: Der heranblühende Sohn — der hinwelkende Vater.

II, 1, 11 Andrugio rots, Antonio lives: Andrugio ist tot — Antonio lebt. II, 1, 133 true praise the brow of common men doth ring, 134 false only girts the temple of a king: Wahres Lob — falsches Lob, gemeiner Mann — König. II, 2, 4 pigmy cares 5 can shelter under patience' shield; but giant griefs 6 will burst all covert: Kleine Sorgen — grosser Kummer. II, 2, 105 thy father's death must make a paradise to my father: Der Tod des einen ist das Paradies des andern. II, 2, 213 J do not use to speak, but execute: reden — handeln. III, 1, 23 O, blessed father of a cursed son: gesegneter Vater — verfluchter Sohn. IV, 1, 80 she may blush t' appear so white in show, and black in inward substance: Aussen rein — innen unrein. IV, 2, 74 J spake more than a god, yet am less than a man: im Reden stark — im Handeln schwach. IV, 1, 42 J never saw a fool lean: the chub-faced fop, 43 shines sleek with full-cramm'd fat of happiness, 44 whilst studious contemplation sucks the juice 45 from wisard's cheeks: fetter Narr — magerer Gelehrter.

6. Hyperbel.

a) Des Vergleichs.

Grosser Lügner I, 2, 204 he lies as loud as thunder. Grosse Lüge I, 2, 265 a large lie, as vast as spacious hell. Schweres Unglück IV, 1, 171 J have a mount of mischief clogs my soul, as weighty as the high-noll'd Apennine, which J must straight disgorge, or breast will burst. Arg zusetzen IV, 2, 115 we'll sit as heavy on Piero's heart, as Aetna doth on groaning Pelorus.

b) Der Synecdoche.

Viele grosse Übeltaten I, 1, 10 what a topless mount of unpeer'd mischief have these hands cast up! Unvergleichlich schön I, 2, 187 let loose your amplest sense, to entertain 188 th'impression of an object of such worth 189 that life's too poor to —. Bist du so tief unglücklich wie ich I, 2,

280 are thy moist entrails crumpled up with grief of parching mischiefs? Auf Mellidas Schönheit bezieht sich I, 2, 192 the trophy of triumphing excellence, 193 the heart of beauty . . . . 194 shine nature's pride, 195 love's vital spirit. IV, 1, 287 the beauty of admired creation, 288 the life of modest unmix'd purity, 289 our sex's glory. Viele Geschosse II, 1, 88 showers of darts may dark heaven's ample brow. Unaufhörliches heftiges Wehklagen II, 2, 79 J have surcharged the dungeon with my plaints. Prison and heart will burst, if void of vent. Zahlreiche Gedanken II, 2, 113 throngs of thoughts crowd for their passage. Grosser Durst nach Rache III, 1, 210 my heart hath thirsting dropsies after gore. Viele Tränen IV, 1, 157 O what vast ocean of repentant tears can cleanse my breast from the polluting filth of ulcerous sin. Viele Tränen vergiessen V, 2, 154 entomb my love, 155 over whose hearse J'll weep away my brain 156 in true affection's tears. Übe schnelle Rache an mir IV, 1, 159 supreme Efficient, why cleavest thou not my breast with thunderbolts of wing'd revenge? Grosse Hoffnungen IV, 1, 180 J poisoned his aged father, that his thirsty hopes 182 might quench their dropsy of aspiring drought 183 with full unbounded quaff. Lauter Gesang V, 2, 31 boy, sing aloud; make heaven's vault to ring with thy breath's strength. Grausam zu Tode quälen V, 2, 106 and yet not die till he hath died and died 107 ten thousand deaths in agony of heart.

7. Epitheton.

1. formelhaft. I, 2, 144 young prince. I, 2, 271 sweet prince. II, 2, 20 fair gentle prince. II, 1, 21 most noble prince. III, 1, 96 good prince dear lord. I, 2, 21 most virtuous princess. I, 2, 223 gracious sovereign. III, 2, 24 noble Duke. V, 2, 78 good Duke. III, 2, 45 good Signior. III, 2, 52 gentle sir. II, 2, 164 noble blood. I, 2, 163 dear mother. I, 2, 162 sweet son. I, 2, 169 gentle son. III, 1,

80 good, duteous son. I, 2, 170 gracious youth. II, 2, 143 good youth. I, 2, 308 sweet youth. I, 2, 172. III, 1, 73 sweet boy. II, 2, 149 good boy. III, 1, 63 kind boy. I, 2, 300 kind nephew. I, 2, 303 fair coz. I, 1, 25 fair Ferrara's heir. III, 1, 62 poor wretched blood. V, 2, 136 poor orphant. I, 1, 99 poor lady. I, 2, 255 sweet lady. IV, 1, 309 loved bride. I, 2, 185 bright-cheek'd love. IV, 1, 215 sweet beauty. II, 2, 169 most powerful beauty. I, 2, 173 dear joy. III, 1, 64 dear soul. II, 2, 31 poor soul. II, 2, 33 kind soul. Antonio heisst: II, 2, 1 sweet. II, 2, 62 poor. II, 2, 118 good. II, 2, 159 fair. III, 2, 89 dear. Mellida: I, 2, 13 fair. I, 2, 27 beauteous. I, 2, 200 bright. Piero: V, 1, 34 black. V, 1, 52 swart.

2. charakteristisch. III, 2, 65 amazing terror. IV, 1, 19 babled fool. II, 1, 8 beetle-brow'd hate. II, 1, 83 black obloquy. II, 1, 142 black filth of sin. I, 2, 8 bright fulgor. I, 2, 44 burnish'd lustre. I, 2, 150 chilling fear. III, 1, 205 circling air. I, 2, 248 cold death. V, 1, 44 confused din. II, 1, 2 crumbling dust. II, 1, 7 curl'd locks of snaky vengeance. I, 1, 3 dead night. V, 2, 168 down-cast ruins. I, 1, 4 dull leaden hand of sleep. I, 2, 71 horned devil. I, 2, 66 infant morn. II, 1, 172 flatt'ring sycophants. III, 1, 21 funeral hearse. I, 2, 17 glib rumour. I, 2, 23 glimmering light. IV, 2, 107 gloomy wing of night. I, 2, 157 lazy sleep. II, 1, 103 licorish womanish inquisitiveness. I, 2, 327 loud coils. I, 1, 8 meagre ghosts. I, 2, 108 meagre ghosts. I, 2, 280 moist entrails. V, 2, 158 mournful exequies. I, 2, 281 parching mischiefs. I, 2, 211 raging fury. I, 2, 107 ravenous time. V, 2, 173 sad condolement. I, 2, 26 sparkling Bacchus. III, 2, 100 sparkling brightness. IV, 2, 21 stifling incubus. I, 2, 182 sunshine happiness. I, 1, 20 swart night; ebenso III, 1, 1. 75. 190. II, 2, 174 sweet graces. II, 1, 79 tender softness. III, 1, 210 thirsting dropsies. I, 2, 155 unmoved calm. IV, 1, 285 unrespective death. I, 1, 199 fair unspotted purity. I, 1, 103 warm reeking gore. I, 2, 19 wrinkled front of grief.

3. schmückend. I, 2, 266 accursed lie. IV, 1, 138 adulterous lecher. IV, 2, 57 apostate age. I, 2, 225 ashy beastleness. IV, 1, 182 aspiring drought. IV, 1, 197 black accursed fate. V, 2, 68 black blood. III, 2, 73 black incarnate fiend. V, 2, 177 black tragedy. I, 2, 121 blazing comet. III, 1, 208 blood-dyed hands. V, 1, 33 bloody crudities. I, 2, 177 boist' rous rage. I, 2, 237 boundless woes. I, 2, 288 boundless woe. IV, 1, 54 bright love. IV, 1, 267 bright religion. I, 1, 108 bright silver hooves. I, 1, 33 bright valour. IV, 1, 56 bruising stroke of chance. I, 2, 110 bubbling gore. III, 1, 117 budding hopes of infant modesty. V, 2, 21 burnish'd goblets. III, 1, 153 cap'ring joy. I, 2, 298 cluttered gore. III, 1, 90 coward Chance. IV, 1, 193 craggy policies. II, 2, 127 crushing anguish. II, 2, 200 damn'd mischiefs. II, 2, 55 dank marish spirit. I, 1, 107 dapple grey coursers of the morn. IV, 2, 20 dead palsy. III, 1, 89 dire vengeance. III, 1, 100 downy mould. V, 2, 2, drooping eyes. II, 2, 169 enchanting grace. IV, 1, 72 enchanting graces. I, 2, 115 erroneous sense. III, 1, 90 fetter'd slave. I, 1, 61 fleering hate. IV, 1, 88 fleshly lethargy. III, 2, 83 foaming vengeance. II, 2, 54 foamy bubbling of a fleamy brain. III, 1, 207 fresh-reeking drops. I, 2, 333 fretful gales of chance. II, 1, 151 frothy breast. III, 1, 184 full-cheek'd moon. V, 2, 22 full-sapp'd veins. IV, 1, 183 full unbounded quaff. I, 1, 80 fumbling throat. III, 1, 122 fuming surquedries. I, 2, 282 galled ribs. I, 2, 308 gasping virtue. V, 1, 51 gloating eye of much mislike. I, 2, 276 glossed eyes. I, 2, 8 gloss'd majesty. IV, 2, 42 gray cares. III, 2, 80 grim aspect. V, 2, 91 grim fire-ey'd rage. IV, 2, 116 groaning Pelorus. III, 1, 185 half-clam'd entrails. III, 1, 10 half-rot shrouds. III, 1, 121 hell-strain'd juice. IV, 2, 13 heaving sigh. I, 2, 105 horrid dreams. I, 1, 19 horrid scouts. V, 2, 102 horrid torments of the damned ghosts. I, 1, 7 howling dogs. V, 2, 101 howling murmurs of black spirits. V, 2, 130 huge pollution. IV, 2, 73 infant weakness. IV, 1, 186 infectious breath. III, 1, 76 infectious damps of

clammy graves. I. 1, 28 inward swelt' ring hate. II, 1, 78 jellied wounds. I, 2, 239 keen-piercing news. IV, 2, 108 lazy pinion. IV, 1, 20 lean-ribbed art. V, 7 leprous cores of ulcered sins. II, 1, 2 loath'd foe. IV, 1, 78 loath'd looseness. I, 1, 20 loud applause. I, 1, 32 loud applause. III, 1, 27 mighty spirit. I, 2, 292 miserable head. V, 1, 49 deep villainy. IV, 1, 86 mortal feud. V, 1, 28 muddy dams of pent allegiance. III, 1, 74 mutining affections. I, 2, 123 naked knee. III, 1, 54 neat gay mists of the light. II, 1, 72 noisome scent. II, 2, 158 obscuring earth. I, 2, 86 obtuse jest. IV, 1, 20 pale-cheek'd wisdom. IV, 1, 12 plump-cheek'd fool. V, 2, 21 plump-lipp'd god. IV, 1, 158 polluting filth of ulcerous sin. II, 2, 147 poor breast. I, 2, 282 punching anguish. IV, 2, 2 putrefacted slime. I, 2, 222 putrid ulcer. III, 1, 192 putry mould. IV, 1, 318 quaint conceits. III, 2, 67 raging heat. I, 1, 29 rankling malice. II, 1, 20 reeking gore. III, 1, 22 religious tears. V, 9 rotten jaws of chap-fall'n death. III, 1, 17 royal spirit. IV, 2, 42 rude jars. IV, 1, 152 savage breast. II, 87 savage tooth of foaming malice. I, 1, 7 screeching owls. IV, 1, 248 scourching Nemesis. III, 1, 88 singeing torture. II, 2, 215 slight-brain'd mischief. I, 1, 4 snoring sleep. IV, 1, 8 sollid folly. IV, 2, 15 splitted fortune. II, 2, 132 steel whips of knotty vengeance. III, 1, 45 stern-bended front of frowning vengeance. I, 2, 104 stiffen'd arteries. I, 2, 21 straggling fear. V, 3 strenuous vengeance. IV, 1, 68 struggling passions. III, 2, 67 strumpet blood. V, 2, 42 sumptuous pomp. II, 1, 160 swoll'n cheek'd winds. IV, 1, 181 thirsty hopes. II, 2, 147 tender arms. I, 2, 121 threat'ning train. I, 1, 10 topless mount of unpeer'd mischief. I, 1, 85 topless villainy. IV, 1, 195 tough and knurly trunk. I, 2, 112 trembling joints. V, 1, 22 triumphant revels. V, 2, 104 ugly deep. IV, 1, 9 unbounded zeal. IV, 1, 86 undying hate. III, 1, 56 unpranked world. IV, 1, 149 unnook'd simplicity. III, 1, 123 untam'd arrogance. I, 2, 235 vast

grief. IV, 1, 120 vaunting surge of base contempt. IV, 1, 122 whirlpool scorn. I, 2, 141 winged lightning. IV, 1, 161 wing'd revenge.

8. Sentenz.

Die Rede der Maria im ersten Akt, zweite Scene ist fast ganz in Sentenzen gehalten: I, 2, 51 So long a wifes are faithful, modest, chaste, 52 wise lords affect them. Virtue doth not waste 53 with each slight flame of crackling vanity. 54 a modest eye forceth affection, 55 whilst outward gayness' light looks but entice: 56 fairer than nature's fair is foulest vice. 57 She that loves art to get her cheek more lovers, 58 much outward gauds, slight inward grace discovers. 60 Those that strive most to please most strangers' sight, 61 folly may judge most fair, wisdom most light. Wahrheit ist der Prüfstein aller Dinge I, 2, 81 truth is the touchstone of all things (Bal.). I, 2, 145 Furcht ist ein Flecken der Sklaven, ein edler Mann kennt keine Furcht he that's nobly born 146 abhors to fear: base fear's the brand of slaves. 147 he that observes, pursues, slinks back for fright, 148 was never cast in mould of noble sprite (Pand.). I, 2, 275 ein verständiger Mann beherrscht seine Affekte 'tis reason's glory to command affects (Alb.). Der Tapfere wird von Pand. folgendermassen charakterisiert I, 2, 323 the gripe of chance is weak to wring a tear 324 from him, that knows what fortitude should bear . . . 325 'tis not true valour's pride 326 to swagger, quarrel, swear, stamp, rave, and chide, 327 to stab in fume of blood, to keep loud coils 328 to bandy factions in domestic broils, 329 to dare the act of sins, whose filth excels 330 the blackest customs of blind infidels. 331 No, my lov'd youth: he may of valour vaunt 332 whom fortune's loudest thunder cannot daunt; 333 whom fretful gales of chance, stern fortune's siege, 334 makes not his reason slink, the soul's fair liege; whose well-pais'd action ever rests upon 336 not giddy humours but discretion. Aus Seneca II, 1, 85 a wise man wrongfully, but never

wrong can take (Pand.). Über die Liebe zu unseren Freunden geht die Liebe zur Gerechtigkeit II, 1, 116 our friends we should affect, justice adore (Piero). II, 1, 137 'tis praise to do, not what we can, but should (Pand.). II, 1, 167 a wise man's home is wheresoe'er he is wise (Pand.). II, 2, 36 a self-sown guilt doth only hatch distrust; 37 but a chaste thought's as far from doubt as lust (Ant.). schlechtes Kleid hüllt oft eine edle Seele ein IV, 1, 69 poor scorned habits oft choice souls enfold (Ant.). IV, 2, 63 oft dirt's respect makes firmer friends unsound (Pand.). IV, 2, 99 No mortal 'scapes from fortune's war 100 without a wound, at least a scar (Pand.). IV, 2, 29 he who hath naught that fortune's gripe can seize, 30 the domineering monarch of the earth (Pand.). Unglück macht stark V, 2, 143 Calamity gives a man a steady heart (1. Senator).

9. Ironie.

I, 1, 104 look J not now like an inamorate? sagt Piero, mit dem Dolch in der Hand, mit Blut beschmiert. I, 2, 309 look, how provident our quick Venetians are, 310 lest hooves of jades should trample on my boy: 311 look how they lift him up to eminence, 312 heave him 'bove reach of flesh: Feliches blutiger Leichnam ist am Fensterkreuz aufgehängt. IV, 1, 199 as J do love Piero, he is drown'd. V, 2, 18 as J do hate my son, J love thy soul.

II. Figuren.

I. Wortfiguren.

1. Klangfiguren: Alliteration.

I, 1, 13 **b**ursting forth in **b**raggart passion. I, 1, 86 will J not **b**last my own **b**lood for revenge. I, 2, 146 **b**ase fear's the **b**rand of slaves. I, 2, 168 the **b**lessings that a **p**oor

banish'd wretch 169 can pour upon thy head. I, 2, 328 bandy factions in domestic broils. I, 2, 330 the blackest customs of blind infidels. II, 1, 8 beetle-brow'd hate 9 but newly bustles up. II, 1, 10 let me hug thy bosom, rub thy breast. II, 1, 83 breathe defiance to black obloquy. II, 2, 21 thou dost buzz, 22 and beat my ears. II, 2, 129 thus heat from blood, thus souls from bodies part. II, 2, 147 beat my poor breast. III, 1, 29 to blur thy blood. III, 1, 85 blasted with incensed breath of Heaven. III, 1, 182 whilst thy wounds bleed, my brows shall gush out tears. III, 1, 191 J spurt warm blood in thy black eyes. III, 1, 212 blood cries for blood, and murder murder craves. IV, 1, 54 blur my bright love. IV, 1, 67 J do burst my breast. IV, 1, 126 forbear, impure, to blot bright honour's name. IV, 1, 137 J break the breast. IV, 1, 173 breast will burst. IV, 1, 179 by his ambition being only bribed. IV, 1, 298 blurr'd with guiltless blots. IV, 1, 306 he brought back. IV, 2, 25 my blood upon thy breast. V, 1, 33 bloody crudities of black Piero's acts. V, 2, 37 all blessed fortune crown your brave attempt. V, 2, 68 black blood. V, 2, 94 no bastard, but thy very blood. V, 2, 115 sons that revenge their father's blood are blest. II, 1, 4 drop quickly down. II, 1, 88 showers of darts may dark. II, 1, 96 my lustful daughter dies; start not, she dies. II, 2, 7 drink deep. III, 2, 64 my dear A.'s dead. IV, 1, 132 doom of death. IV, 1, 182 dropsy of aspiring draught. IV, 1, 190 die, with thy death's entreats. V, 1, 23 the Duke drinks deep. V, 1, 28 floods drive down the muddy dams. V, 2, 2 advance thy drooping eyes, thy son is drown'd. V, 2, 69 down to the dungeon. I, 1, 70 future fortune. I, 2, 19 front of grief seem fair. I, 2, 56 fairer than nature's fair is foulest vice. I, 2, 61 folly may judge most fair. I, 2, 69 fair light about the firmament. I, 2, 120 flakes of fire. I, 2, 198 flat defiance. I, 2, 231 firmly-reconciled friend. I, 2, 269 J feel the frame of nature shake. I, 2, 286 confusion to all comfort? J defy it. I, 2, 294 my fate is more than J could fear. I, 2, 333

fretful gales of chance, stern fortune's siege. II, 1, 1 that enfolds the flesh of my loath'd foe. II, 1, 100 J do fear a fetch. II, 1, 116 our friends we should affect. II, 2, 12 with firm attendance that forswears to flinch. II, 2, 19 you force me to defame my patience. II, 2, 50 thy dear affied love lately defam'd. II, 2, 52 thou wrapt in furs, beaking thy limbs 'fore fires. II, 2, 54 foamy bubbling of a fleamy brain. II, 2, 110 in forced passions of affected strains. II, 2, 120 J'll force my face. II, 2, 175 as fresh as is her face. III, 1, 45 front of 46 frowning vengeance. III, 1, 137 J'll force him feed on life. III, 1, 176 thy father's blood that flows within thy veins. III, 2, 92 o'erflow the brim of full revenge. IV, 1, 7 flesh of sollid folly. IV, 1, 42 J never saw a fool lean; the chubfaced fop 43 shines sleek with full-cramm'd fat of happiness. IV, 1, 114 fresh fool. IV, 1, 127 the flux of sin flows from thy tainted body: thou so foul. IV, 1, 142 thou feltst defame. IV, 1, 224 the fool will follow. IV, 2, 32 whose great heart heaven cannot force with force. IV, 2, 59 to find a fixed heart. IV, 2, 63 firmer friends. V, 1, 31 favour firm. V, 2, 30 my favour to the full. V, 2, 66 trickling fresh gore about my fist; bind fast. V, 2, 80 to feast thy father's gorge. V, 2, 86 my father found. V, 2, 135 we found too firmly acted. V, 2, 176 fame of virgin faith. Prol. 33 your favour will give crutches to our faults. I, 1, 56 to give a seeming grant. I, 2, 17 is glib rumour grown a parasite. I, 2, 58 much outward gauds, slight inward grace. II, 2, 5 giant griefs. III, 1, 9 graves, vaults, and tombs, groan not to bear my weight. III, 1, 188 now gapes the graves. III, 1, 192 groan not, ye graves. IV, 2, 23 my breast is Golgotha, grave for the dead. IV, 2, 96 to give him grave. V, 2, 54 glad my ghost. I, 1, 55 his hated head. I, 2, 14 will heaven at length grant harbour to my head. I, 2, 182 highest point of sunshine happiness. II, 1, 11 in hope of what may hap. II, 1, 77 J hear a humming murmur. II, 1, 108 wrung hardly in a virtuous

heart. II, 2, 86 hell and heaven. II, 2, 168 J had a husband and a happy son. III, 1, 166 come hither, boy. This is A.'s hearse. III, 1, 208 J heave my blood-dyed hands to heaven. IV, 2, 110 our hands, our hearts. IV, 2, 115 as heavy on P.'s heart. V, 2, 28 that having done this honour to the dead. V, 2, 39 join hearts unto your hands. V, 2, 154 purge hearts of hatred. I, 1, 64 have J not crush'd them with a cruel wring. I, 2, 28 all cloud's clear'd. I, 2, 49 curl'd hairs, hung full of sparkling carcanets. I, 2, 67 bright silver curtains 'bout the couch of night. I, 2, 298 breast hangs cased in his cluttered gore. I, 2, 300 come, sit, kind nephew: come on. I, 2, 327 keep loud coils. II, 2, 1 be comforted; take counsel. II, 2, 100 may J be cursed, but J credit thee. II, 2, 199 catch straight the cord's end. III, 1, 15 kiss my cold father's cheek. III, 1, 99 J'll come and couch. IV, 1, 8 this cock's comb is a crown. IV, 1, 193 that cleave through knots of craggy policies. I, 2, 55 gayness' lights looks. I, 2, 171 loved of thy parents, till their latest hour. I, 2, 180 leagued in firmest bond of love. I, 2, 203 he lies as loud as thunder. I, 2, 228 there lives no reason to keep league withal. I, 2, 264 my love atteint of lust. I, 2, 265 a large lie. I, 2, 266 guiltless lady, accursed lie. I, 2, 311 look how they lift him. II, 1, 174 loose fortune's rags are lost. II, 2, 9 we dare not leave you thus alone. II, 2, 84 if the least soil of lust smears my pure love. III, 1, 140 lead on fast with light. III, 1, 178 J love thy soul: and were thy heart lapp'd up. IV, 1, 78 loath'd looseness. IV, 1, 106 let the fool alone. IV, 1, 108 my loved lord. IV, 1, 296 is lost: thy son, my love, is lost. V, 2, 88 my loving lord. V, 2, 157 she lives in me, with her my love is dead. I, 1, 105 marry the mother. I, 2, 62 soft music gently moves the air. IV, 1, 59 mischief, murder. IV, 1, 171 mount of mischief. IV, 1, 202 O me most wretched maid. IV, 2, 80 most miserable, most unmatch'd in woe. IV, 2, 94 no music in the breast of man. V, 1, 44 making loud murmur. V, 2, 49

now murder shall receive his ample merit. V, 2, 113 murder for murder, blood for blood doth yell. V, 2, 161 to meditate on misery. I, 2, 123 naked knee. I, 2, 190 that presence straight appears. I, 2, 246 prodigally flow'd t'exterior parts. I, 2, 271 sweet prince, be patient. II, 1, 70 pollution must be purged. II, 1, 128 proper to princes. II, 1, 130 that prince, that worthful praise aspires, 131 from hearts, and not from lips applause desires. II, 2, 88 purge my poor heart. II, 2, 111 if J had present power of ought but pitying you. III, 2, 72 J pardon thee, poor soul. IV, 1, 134 apparent proof. IV, 1, 227 to cate the plot, or else the path is lost. IV, 1, 233 J'll pay his priest. IV, 2, 70 played a part. V, 1, 86 proud pomp. Prol. 10 all part pleased. I, 2, 48 rich purfled robes. I, 2, 78 a roasted rabbit. I, 2, 314 run raving up and down. II, 1, 142 rinse thy foul ribs from the black filth of sin 143 that soots thy heart. II, 2, 99 wreak my wrong. III, 1, 116 ripens only to corrupt and rot. III, 2, 67 raging heat reigns in thy blood. I, 1, 45 sin's grown a slave, and must observe slight evils. I, 2, 36 J spent three spur-royals. I, 2, 60 that strive most to please most strangers' sight. I, 2, 138 the shades of night yet shake my brain. I, 2, 326 swagger, quarrel, swear. II, 1, 84 thy son could suffer. Prol. 1 the rawish dank of clumsy winter ramps. II, 2, 5 can shelter under patience' shield, III, 1, 143 my sister said. III, 1, 190 swart night, to swell thy hour out. III, 2, 77 a seeming favour to his suit. IV, 1, 56 stagger'd, stark, fell'd with bruising stroke of chance. IV, 1, 118 salt sea in his siddow ribbs. IV, 1, 264 J'll solemnise ere next setting sun. IV, 1, 304 her cheek changed earth. IV, 2, 109 stiff and steady. V, 2, 18 as J do hate my son, J love thy soul. V, 2, 52 tart sour sauce. V, 2, 169 sound doleful tunes, a solemn hymn advance. I, 1, 10 in two hours what a toples mount of unpeer'd mischief. I, 1, 40 true touch. I, 2, 81 truth is the touchstone. I, 2, 175 took a treasured blessing. I, 2, 192 the trophy of triumphing excellence. II, 1, 157 O torture! slave,

J banish thee the town. II, 2, 113 throngs of thoughts. II, 2, 162 time and tide. III, 1, 6 set tapers to the tomb. III, 2, 18 task of tears. III, 2, 65 amazing terror, what portent is this. IV, 1, 195 tough and knurly trunk. IV, 1, 204 a turret's top. IV, 1, 206 topsy-turvy ding'd down. V, 2, 38 a troop to second your attempt. V, 2, 98 detested toad. V, 2, 183 may it obtain but tears. I, 2, 13 my womb's honour wed fair Mell. I, 2, 52 virtue doth not waste. I, 2, 196 what villain bloods the window. I, 2, 295 my woes more weighty. I, 2, 331 he may of valour vaunt. II, 2, 80 if void of vent. II, 2, 108 then welcome heaven's will. III, 1, 48 invent some stratagem of vengeance. III, 1, 107 wish'd revenge. III, 1, 165 have at adventure, pell-mell, no reverse. III, 2, 1 your wedding day, and weep! IV, 1, 22 not worth survey. IV, 1, 161 wing'd revenge.

2. Figuren der Wortwiederholung.

a) Anaphora: Gleiche Satzanfänge mit no I, 1, 5. save I, 1, 7. J I, 1, 101. what I, 2, 196. awake I, 2, 199. if there be any I, 2, 289. if he is I, 2, 319/321. to (fünf Mal) I, 2, 326. whom I, 2, 332. Andere Fälle: II, 1, 110. II, 2, 26/29. 70/73. 83. III, 1, 36. 75. 184/190. IV, 1, 50/57. IV, 1, 147. IV, 1, 297. IV, 2, 29/32. 36. V, 2, 83/85. 164/167. 178/180. Prol. 21—26.

b) Epiphora. II, 1, 96 my lustful daughter dies; start not, she dies. II, 2, 91.

c) Symploke. III, 2, 85.

d) Annomination. I, 2, 229 J ha'no reason to be reasonable. IV, 2, 32. 44. IV, 1, 35/36.

e) Epanalepsis I, 2, 242 dead, alas, how dead? I, 2, 41. IV, 1, 189 J-pluck Castilio! — J change my humour: pluck Castilio. IV, 1, 231. 242. 269.

f) Epizeuxis. I, 1, 109 to bed, to bed. I, 2, 173 my dear, dear joy. I, 2, 234 whither, o whither. 251 J come, J come. I, 2, 299 true, man, true. II, 1, 12 how long, ha, ha, how long? I, 2, 306. II, 1, 76. 82. II, 2, 23. 33. 40.

58. 78. 130. 131. 144. 145. 148. 210. III, 1, 79. 83. 94. 96. 127. 172. 180. IV, 1, 24. 141. 149. 191. 203. 219. 230. 266. IV, 2, 1. 10. 14. 44. V, 2, 79. 82.

g) Dilogie. II, 2, 96. III 1, 101/103.

II. Sinnfiguren.

a) Beteuerung.

A. Religion.

Gott II, 1, 32 God's bores (Bal.). IV, 1, 255 's neaks (Bal.). God's neaks II, 1, 55 IV, 1, 249. 256 (Bal.). God's fut IV, 1, 239 (Piero). 's fut IV, 1, 250 (Bal.). 'slid IV, 2, 77. I, 2, 272 (Ant.).

Maria I, 2, 31 marry (Nut.). marry forsooth I, 2, 97 (Bal.).

Himmel I, 1, 100 by heaven (Piero). by the loved heaven II, 1, 141 (Pand.). 'fore heaven II, 1, 93. IV, 1, 221 (Piero).

B. Menschheit und Weltall.

Blut I, 1, 103 by this warm reeking gore (Piero). Hand by this white hand II, 2, 126 (Ant.). Himmel by you bright-spangled front of heaven V, 2, 124 (Pand.). Hier schliesse ich an: bei Macchiavelli by the genius of that Florentine, deep, deep observing, sound-brain'd Machiavel IV, 1, 23 (Ant.).

C. Abstracta.

Treue I, 1, 66 faith (Piero). III, 1, 94 (Maria.). i' faith II, 2, 40. 120. III, 1, 104 (Ant.). II, 2, 96 (Mell.). III, 1, 93 (Maria). III, 1, 142 (Jul.). IV, 1, 231. V, 2, 35. 55 (Piero). IV, 1, 242 (Foro.). 255 (Bal.). on thy faith IV, 1, 198 (Piero).

Wahrheit III, 1, 150 truth (Jul.). good truth III, 1, 145 (Jul.). in truth I, 2, 81. 89. II, 1, 24 (Bal.). in very good

truth IV, 1, 274 (Bal.). by my troth I, 2, 79 (Bal.). in sooth II, 2, 97 (Mell.). III, 1, 99 (Ant.). III, 2, 42 (Bal.). 48 (Maria).

Je einmal bei: Der Seeligkeit by my hope of bliss II, 1, 138 (Piero). Der Weisheit by wisdom's heart IV, 1, 11 (Ant.). Der Untertanenpflicht on thy allegiance IV, 1, 198 (Piero). Dem Kummer by the heart of grief IV, 2, 77 (Ant.). Den Hochzeitsfreuden by the delights in contemplation of coming joys V, 2, 40 (Piero).

Aus mehreren Gliedern bestehend: by the astonning terror of swart night, by the infectious damps of clammy graves, and by the mould that presseth down my dead father's skull III, 1, 75 (Ant.), und by this Gordian knot of love, by the fresh-turned up mould that wraps my son, by the dread brow of triple Hecate, Schwur der Verschwörer IV, 2, 111 gesprochen von Pandulpho.

Sätze: God's me III, 1, 53 (Nut.). God's my comfort III, 2, 2 (Nut.). God wot V, 1, 60 (Bal.). Record, thou threefold guard of dreadest power (nach Bullen „Hecate") IV, 1, 168 (Str.). as J am a true knight I, 2, 99 (Bal.). as few teeth as J have in my head III, 2, 11 (Nut.). as J do love Piero IV, 1, 199 (ironisch, Alb.). Ebenso as J do hate my son V, 2, 18 (Mar.). as poor as J am IV, 1, 258 (Bal.).

b) Apostrophe. I, 1, 19/22. I, 2, 288/293. II, 1, 1/6. 9. III, 1, 9/30. 107/113. 154/157. 204/207. 211. III, 2, 61/64. 96/100. IV, 1, 66/68. 159/168. 299. IV, 2, 1/23. V, 12/14.

c) Häufung. I, 2, 153. 155. 181. 204 (Adjekt.). 250 (Adj.). II, 1, 98. II, 2, 16/17 (Adj.). IV, 2, 40 (Adj.). V, 2, 90 (H. v. Substant.).

d) Zergliederung. I, 1, 1/8 (Stille der Nacht). I, 2, 314/317 (leidenschaftl. Klagen). 325/336 (Wesen der Tapferkeit). II, 1, 1/3. 59/61. III, 1, 153/157. 161. 104/105. III, 2, 96/100 (brich an, Tag). II, 2, 146/147 (Klagen). V, 1, 82/85 (seid entschlossen).

e) Gradatio. II, 2, 13/15.

The Malcontent.

Inhalt.

Giovanni Altofronto, Herzog von Genua, ist durch Pietro Jacomo vom Throne gestossen und lebt unter dem Namen Malevole in der Gestalt des „Malcontent" am Hofe Pietros. Pietro erfährt von Malcontent, dass seine Gattin Aurelia mit dem Höfling Mendoza ehebrecherischen Umgang hat. Doch Aurelia, von einer Kupplerin betrogen, hat Mendoza aufgegeben und sich in den Verkehr mit einem andern Höfling, Ferneze, eingelassen. In höchster Erregung will Pietro den Mendoza töten, erfährt aber von diesem, dass nicht er, sondern Ferneze der Schuldige ist. Um seine Unschuld zu beweisen, verabreden sie, nachts Ferneze im Schlafgemach der Herzogin zu überraschen und zu töten (Akt I). Der zweite Akt bringt die Ausführung dieses Planes. Mendoza durchbohrt Ferneze mit dem Degen und lässt ihn als tot zurück. Aurelia wendet nun Mendoza wieder ihre Gunst zu und beide beschliessen, Pietro zu beseitigen, damit Mendoza Herzog werden kann (Akt II). Malevole wird von Mendoza gewonnen, Pietro auf der Jagd zu töten, er soll dann am Hofe verbreiten, der Herzog habe sich ertränkt aus Gram über die Schande Aurelias. Doch Malevole entdeckt diesen Plan dem Herzog, und beide kehren zum Hof zurück, wo Pietro, als Eremit verkleidet, verkündet, der Herzog habe sich ins Meer gestürzt (Akt III). Mendoza, nun Herzog geworden, will Aurelia verbannen und Maria, Altofrontos Gemahlin, die gefangen gehalten wird, heiraten. Pietro und Malevole werden mit der Werbung beauftragt.

Auch dieser beiden, die ihm gefährlich werden können, sucht sich Mendoza zu entledigen; er bestimmt, den Eremiten Malevole zu vergiften. Doch beide teilen sich ihren Auftrag mit. Pietro, durch sein Unglück niedergedrückt, beschliesst, ins Kloster zu gehen und wünscht, dass Altofronto zurückkehre. Diesen Augenblick benutzt Malevole, sich Pietro zu entdecken (Akt IV). Sie beschliessen nun mit Ferneze, dessen Wunde nicht tödlich war, Mendoza zu entthronen. Bei einem Maskenfest zu Ehren Marias erscheinen sie als Masken und fordern Maria und Aurelia, der Pietro verziehen hat, zum Tanze auf. Während des Tanzes umzingeln sie Mendoza und nehmen ihn gefangen, nachdem sie sich ihm zu erkennen gegeben haben. Malevole wird mit Jubel begrüsst und wieder zum Herzog eingesetzt; Mendoza wird verbannt.

Die Sprache.

I. Tropen.

1. Metapher.

1. Gemeines Leben.

Frömmigkeit wechselt ihr Kleid I, 1, 52 J have seen seeming piety change her robe. Vor Verlangen bersten I, 1, 123 J burst with desire. Tiefes Nachdenken saugt die Adern aus I, 1, 196 lean thoughtfulness, a sallow meditation, 197 suck thy veins dry. Kummer saugt II, 2, 101 grief, that sucks veins dry. Verdammnis wird getrunken III, 1, 344 carouse damnation. Von Gunst trunken I, 2, 4 drunk with favour. Unglück füllt die Kehle I, 2, 103 a mischief fill thy throat. Unwissenheit umarmt I, 1, 176 ignorance clasps his own seed. Krankheit raubt den Schlaf I, 1, 197 distemperance rob thy sleep. Wechsel zaust die Welt IV, 2, 175 impetuous vicissitude touseth the world. Pfad der Lust II, 1, 2 dangerous path of lust. Kurs der Lust II, 1, 11

such is the course salt sallow lust doth run. Lebensfreude wird getötet III, 1, 16 which kills all their joy of life. Seufzen zerstört III, 1, 169 with wasting moan. Luft seufzt IV, 1, 139 the dull air even groan'd. Rache schlummert III, 1, 345 does thy vengeance slumber? Die See speit aus IV, 1, 144 the nicer-stomach'd sea belch'd up. Glück wird emporgetragen IV, 1, 166 the train of fortune is borne up by wit. Wie eine Fahne soll Malevole aufgehisst werden IV, 1, 182 J'll hoist ye. Die Seele thront IV, 2, 53 thy soul is thron'd. Leidenschaft spricht aus den Augen V, 3, 148 let no sudden passion speak in your eyes. Sand wird gesäet IV, 1, 123 go sow the ingrateful sand.

2. Natur.

Augen donnern III, 1, 346 if now thy brows are clear, when will they thunder? Die Zeit reift IV, 2, 178 the time grows ripe for action. Die salzige Flut der tierischen Lust IV, 2, 74 the brackish flood of beastly lust. Strudel des Geschicks V, 2, 281 a whirl of fate. Der Tau des Vergnügens fliesst I, 1, 163 the thaw of her delight flows. Eingeweide schmelzen IV, 1, 117 my entrails melted with the moan.

3. Tierleben.

Die Menge ist ein vielköpfiges Tier III, 1, 216 that beast with many heads, the staggering multitude. Schwingen der Sonne IV, 1, 111 the mounting sun's all-ripening wings. Bilioso ist eine Fleischfliege IV, 2, 136 a whoreson flesh-fly, that still gnaws upon the lean galled backs.

2. Personification.

I. Gott und Göttliches.

1. Gott

als Schöpfer I, 1, 135 O God, for a woman to make a man that which God never created, never made. II, 3, 35 what God has given us we'll cherish. II, 3, 164 God made

honest fools to maintain crafty knaves. V, 3, 59 thou soul from soul dissever'st, that which God's own hand did knit.

2. Ops.

I, 1, 217 (thou) lovest virtue only for itself; 218 thou in whose hands old Ops may put her soul.

3. Furien

als Peiniger I, 2, 85 women! nay, Furies; nay, worse; for they torment the bad, but women good and bad.

4. Hölle

als Schmeichlerin II, 2, 52 how subtle hell doth flatter vice!

II. Geschick.

Fortune.

II, 1, 30 fortune still dotes on those who cannot blush. II, 3, 159 how fortune dotes on impudence. IV, 2, 101 great slaves fear better than love, born naturally for a coal-basket; though the common usher of princes' presence, Fortune, ha' blindly given them better place. III, 1, 273 only busy fortune touses, and the provident Chances blend them together, den Hohen und Niedrigen.

III. Natur und Naturkräfte.

1. Himmel.

III, 1, 342 O heaven, didst hear 343 such devilish mischief? suffer'st thou the world 344 carouse damnation even with greedy swallow, 345 and still dost wink, still does thy vengeance slumber? 346 if not thy brows are clear, when will they thunder? IV, 2, 23 heaven will send a plague upon him for a rogue. IV, 2, 34 if heaven should give sufficiency of grace 35 to clear my soul, it would make heaven graceless. V, 2, 95 heaven forgive us our misdeeds.

2. Nacht.

I, 2, 119 als Zeugin bear record, O ye dumb and raw-air'd nights, 120 how vigilant my sleepless eyes have been 121

to watch the traitor. II, 3, 153 'tis now about the immodest waist of night: 154 the mother of moist dew with pallid light 155 spread gloomy shades about the numbed earth. III, 1, 158 als Spenderin des Schlafes O thou pale sober night, 159 thou that in sluggish fumes all sense dost steep; 160 thou that giv'st all the world full leave to play, 161 unbend'st the feebled veins of sweaty labour! 162 the galley-slave . . . . snores fast; 164 the stooping scythe man . . . . 165 thou mak'st wink sure.

3. Elemente.

I, 1, 35 the elements struggle within him.

4. Seele.

I, 1, 36 his own soul it at variance within herself.

5. Tod.

V, 3, 116 death gives eternity a glorious breath.

IV. Abstracta.

1. Vernunft.

V, 3, 67 reason should love control.

2. Ehrgeiz.

I, 1, 292 envious ambition never sates his thirst, 293 till sucking all, he swells and swells, and burst.

3. Günstige Gelegenheit.

III, 1, 202 entic'd by that great bawd, opportunity.

4. Not.

V, 2, 178 necessity often depraves virtue.

V. Konkreta.

1. Füsse betrügen.

III, 1, 242 the feet whereon he flies betray him.

2. Auge als Zeuge.

II, 3, 197 my eyes have witnessed thy love.

3. Metonymie.

1. Ursache für Wirkung.

Blut f. Geschlecht I, 3, 168 affliction to my blood's root. Zunge f. Sprache I, 1, 204 this affected strain gives me a tongue as fetterless as in an emperor's. Harte Arbeit bewirkt Schweiss III, 1, 161 the feebled veins of sweaty labour. Von Entschlossenheit zeugt V, 3, 63 J can, and will. Blut f. Mord V, 3, 81 a tyrant's peace is blood. IV, 1, 115 Neptun f. Meer.

2. Symbol.

Krone f. Herrscher I, 1, 291 (courtiers) are minions to a crown; für Herrschaft III, 1, 2 my heart's more heavy than a tyrant's crown. Thron f. Herrschaft IV, 2, 157 J now from throne am thrown.

3. Stoff.

Fleisch f. Körper I, 1, 199 the life of flesh but spills. Gold f. Geld III, 2, 51 Mendoza hir'd me; here's his gold. Stahl f. die daraus gefertigte Waffe V, 2, 270 he that by tricks gets wreaths keeps them with steel.

4. Raum für Bewohner.

Feld f. Jagd III, 1, 3 prepare for field. Welt f. Menschen III, 1, 343 suffer'st thou the world carouse damnation, auch IV, 2, 176. heart als Sitz der Sinne V, 3, 176. soul als Sitz des Sinnes IV, 2, 35. Stadt f. die Bewohner Florence I, 1, 228. II, 2, 145. III, 1, 298. III, 1, 308. Ähnlich Genoa and Florence I, 1, 248. Der Berg Olymp für die darauf wohnenden Götter I, 1, 338 what a ravishing prospect doth the Olympus of favour yield.

5. Abstraktum für Konkretum.

I, 1, 26 this Mal. is one of the most prodigious affections = leidenschaftl. Menschen I, 1, 189 J would damn him and all his generation f. Nachkommen. I, 1, 292 envious ambition never sates his thirst = der Ehrgeizige. I, 1, 41 the extremity of a malcontent d. i. ein höchst Unzufriedener. II, 3, 211 lust cries for a surgeon = der Wollüstling. II, 3, 226 the

beauty of the day ist die Sonne. III, 1, 213 pale fears suspect = der Furchtsame. IV, 2, 122 J had rather stand with wrong, than fall with right = mit dem Bösen und Guten. V, 2, 117 wretchedness = Unglückliche. V, 3, 123 wouldst court misery = einer Elenden. V, 2, 178 necessity often depraves virtue = den Tugendhaften. V, 2, 239 death hath no teeth nor tongue = der Tote. V, 3, 114 you dance with death = mit einer Toten. In Titeln und Anreden signorship I, 1, 298. lordship III, 1, 96. IV, 2, 107. V, 2, 182. V, 3, 197. 199 etc. excellency I, 2, 75. III, 1, 333. III, 2, 21. grace I, 1, 273, greatness III, 1, 48. 52. III, 2, 48. V, 2, 188. beauty II, 3, 84. beauties IV, 1, 24. V, 3, 4. youth II, 2, 106 = ich in meiner Jugend. youth II, 3, 85.

6. Umschriebenes Personale.

I, 1, 38 he gives good intelligence to my spirit = to me. I, 2, 82 bury thy head = you. I, 2, 159 my bosom's in some peace = J. III, 1, 324 hurl'd his groaning sides into the swollen sea = himself. IV, 2, 156 to trip thy heels = you.

4. Synecdoche.

1. Teil für Ganzes.

Glied f. Leib I, 1, 148 in fair proportion both of limb and soul. Lippen f. Mund I, 3, 62 as common as an hostess's lips. Seele f. Mensch II, 2, 90 that can confound a soul; auch III, 1, 7. Für Mensch findet sich ferner III, 2, 70 tongue und IV, 1, 45 mouth. Für Mann IV, 2, 72 heart. brows = Kopf IV, 2, 51 (one reaches) with brows the roof.

2. Besonderes für Allgemeines.

Begib dich nicht in Gefahr I, 1, 238 climb not a falling tower. Stark und umsichtig sein II, 3, 68 he that attempts a princess' lawless love 69 must have broad hands, close heart, with Argus' eyes, 70 and back of Hercules. III, 1, 206 Ulysses absent, 207 O Ithaca, can chastest Penelope hold out? für Mann und Frau. V, 2, 127 she that through

force her limbs with lust enrolls, 128 wants Cleopatra's asps and Portia's coals = tötet sich selbst. Sehr IV, 2, 61 as the soul loves the body, so lov'd he. Zwecklos handeln IV, 1, 123 go sow the ingrateful sand, and love a woman. Die volle Wahrheit III, 2, 52 'tis all as firm as earth. Freie Rede I, 2, 204 this affected strain gives me a tongue as fetterless as in an emperor's. Alles I, 2, 123 only to learn the truth, the party, time, the means, the place, by whom, and when, and where thou wert disgrac'd. Alles IV, 2, 69 for whom J lost soul, body, fame, and honour. Nichts und bedeutendes II, 1, 4 the fool grasps clouds, and shall beget Centaurs. Nichts V, 2, 156 sooner earth's fire heaven itself shall waste, 157 than all with heat can melt a mind that's chaste. Nichts V, 3, 167 ignoble villain! whom neither heaven nor hell, 168 goodness of God or man, could once make good. Zeitangaben: für den Augenblick I, 2, 19 he loved you but for a spurt or so. Früh am Morgen IV, 1, 111 now had the mounting sun's all-ripening wings 112 swept the cold sweat of night from earth's dank breast. Immer V, 2, 124 as long a J can die, J will live chaste; ähnlich V, 3, 75 J'll die my lord's as long as J can die.

3. Individuum für Gattung.
III, 1, 162 the galley-slave . . . . snores fast; the stooping scythe-man . . . . thou mak'st wink sure. ear f. ears etc. bleiben unberücksichtigt.

5. Vergleichung.

A. Ähnlichkeit.

a) Vergleich.

α. Menschenleben.

1. Wucherer
I, 1, 153 to hug her with as rais'd an appetite 154 as usurers do their delv'd up treasury 155 (thinking none tells it but

his private self). III, 1, 140 (the duke is) more melancholic than a usurer having all his money out at the death of a prince.

2. Reiter

I, 3, 32 J shall talk when my tongue is a-going once; 'tis like a 33 citizen on horseback, evermore in a false gallop. III, 1, 61 they'll look like citizens riding to their friends at Whitsuntide.

3. Ringkämpfer

II, 3, 168 as wrestlers clip, so J'll embrace you all, 169 not to support, but to procure your fall.

4. Fiedler

I, 3, 51 J am in haste, be brief. — 52 as your fiddler when he is paid.

5. Mund der Wirtin

I, 3, 61 J am as common in the court as an hostess's lips in the country.

6. Bart des Rechtsgelehrten

I, 1, 126 what conformance? relate; short, short. — as a lawyer's beard.

7. Beine des Franzosen

II, 3, 205 honesty and courtship straddle as far asunder as a true Frenchman's legs.

8. Kranker Mann

III, 1, 11 J am not much unlike to some sick man 12 that long desired hurtful drink; at last 13 swills in and drinks his last, ending at once 14 both life and thirst.

9. Neidische Schwester

III, 1, 135 there be many will repine at my preferment. — O, ay, like the envy of an elder sister, that hath her younger made a lady before her.

10. Tyrannenherrschaft

III, 1, 2 my heart's more heavy than a tyrant's crown.

11. Teufel

I, 2, 28 (this Mal.) is more discontent than Lucifer when he was thrust out of the presence.

12. Mittelpunkt des Kreises

I, 1, 223 my throne stood like a point midst of a circle, 224 to all of equal nearness.

13. Glas

I, 3, 42 she were an excellent lady, but that her face peeleth like Muscovy glass.

14. Bleilot

II, 1, 9 lust's like the plummets hanging on clock-lines; 10 will ne'er ha' done till all is quite undone.

15. Bienenstock

II, 3, 42 for youth and beauty once gone, we are like bee-hives without honey, out'-o'-fashion apparel that no man will wear.

16. Klotz

III, 1, 222 the duke, the too soft duke, lies as a block for which two tugging factions seem to saw; but still the iron through the ribs they draw.

17. Lichtputze

III, 1, 328 how stands Mend.? how is't with him? — 329 faith, like a pair of snuffers, snibs filth in other men, and retains it in himself.

18. Hemd

IV, 1, 52 use your servants as you do your smocks; have many, use one, and change often.

19. Hühnerauge

IV, 1, 102 he's like a corn upon my great toe, J cannot go for him; he must be cored out.

20. Aus dem Spiel

IV, 2, 11 he would discharge us as boys do eldern guns, one pellet to strike out another.

β. Natur.

1. Blauer Himmel

I, 1, 103 ride at the ring till the fin of his eyes look as blue as the welkin, freundlich wie der Himmel.

2. Trockene Wiese

I, 2, 38 but as for poor Ferneze's fixed heart, 39 was never shadeless meadow drier parch'd 40 under the scorching heat of heaven's dog, 41 than is my heart with your enforcing eyes.

3. Mittelpunkt der Erde

I, 2, 112 come sit; here's my bare heart to thee, 213 as steady as is the centre to this glorious world.

4. Akelei

I, 3, 22 the duke hangs down his head like a columbine.

5. Epheu

V, 3, 181 the flatterer, like the ivy, clip the oak, 182 and waste it to the heart.

6. Aprikose

V, 3, 194 they that have been old courtiers . . . . 195 are thrust to the walls like apricocks.

γ. Tierwelt.

1. Wiesel

I, 1, 64 he goes sucking up an down the palace into every hen's nest, like a weasel,

2. Hund

II, 1, 22 (shall J) scrape like a servile dog at some latch'd door?

3. Rabe

II, 3, 181 wilt fall upon my chamber to-morrow-morn? — as a raven to a dunghill.

4. Reh

III, 1, 7 sad souls may well change place, but not change grief: 8 as deer, being struck, fly through many soils, 9 yet still the shaft sticks fast, so —.

5. Hase

III, 1, 241 he does fly from public notice, methinks, as a hare does from hounds; the feet whereon he flies, betray him.

6. Ochse

III, 2, 66 Politician! wise man! death! to be 67 led to the stake like a bull by the horns.

b) Gleichnis.

So unbedeutend wie die Vergleiche sind auch die beiden Gleichnisse in diesem Drama. I, 2, 188 as bears shape young, so J'll form my device, 189 which grown proves horrid; und II, 2, 53 mounts him aloft, and makes him seem to fly, 54 as fowl the tortoise mock'd, who to the sky 55 the ambitious shell-fish rais'd! the end of all 56 is only, that from height he might dead fall.

c) Allegorie.

Hier könnte man anführen II, 1, 1, he's caught, the woodcock's head is i'the noose: w. = Ferneze. V, 3, 204 an eagle takes not flies: der Adler ist Malevole, die Fliege Mendoza, Malevole verschmäht es, an Mendoza Rache zu nehmen.

B. Verschiedenheit.

a) Antithese.

I, 1, 112 'tis pity 113 that thou, being so excellent a scholar by art, should be so ridiculous a fool by nature: Gelehrter — Narr, Kunst — Natur. I, 1, 199 he that gets blood, the life of flesh but spills, 200 but he that breaks heart's peace, the dear soul kills = Körper und Seele. I, 2, 43 your smiles have been my heaven, your frowns my hell = Lächeln — Zürnen, Freude — Schmerz. II, 2, 82 favours are writ in dust; but stripes 83 we feel depraved

nature stamps in lasting steel = Gunstbezeugungen — Streiche, vorübergehend — dauernd. III, 1, 170 whilst others' beds are down, his pillow's stone: Daunenbett — Bett auf Stein. IV, 1, 210 good deeds crawl, but mischief flies = gute Tat schleicht — Unrecht eilt. IV, 1, 238 like deed, not doer = Tat — Täter. V, 3, 58 thou far worse than death! he parts but soul 59 from a weak body; but thou soul from soul 60 dissever'st = Tod und Mendoza. V, 3, 88 life is a frost of cold felicity, — 89 and death the thaw of all our vanity.

b) Oxymoron.

II, 2, 111 your silence answers, „Ay". II, 3, 86 he loves him not that rails not at him.

6. Hyperbel.

a) Des Vergleichs.

Grosse Begierde I, 1, 29 his appetite is unsatiable as the grave. Feurige Blicke I, 1, 348 those soul-warming sparkling glances, ardent as those flames 350 that singed the world by heedless Phaeton. Ähnlich I, 2, 38 but as for poor Ferneze's fixed heart, 39 was never shadeless meadow drier parch'd 40 under the scorching heat of heaven's dog, 41 than is my heart with your enforcing eyes. Begierde der Frau ist nicht zu überwinden IV, 1, 127 sooner hard steel will melt with southern wind, 128 a seaman's whistle calm the ocean, 129 a town on fire be extinct with tears, 130 than women, vow'd to blushless impudence, 131 with sweet behaviour and soft minioning will turn from that where appetite is fix'd. Keuschheit lässt sich nicht bezwingen V, 2, 156 sooner earth's fire heaven itself shall waste, 157 than all with heat can melt a mind that's chaste. I, 1, 340 he is more accursed than a devil that hates you, or is hated by you; and happier than a god, that loves you, or is beloved by you, you = die Frauen.

b) Der Synecdoche.

Schwere Seufzer IV, 1, 138 he sigh'd so passionately deep, 139 that the dull air even groan'd. Grosse Gnade des Himmels IV, 2, 34 if heaven should give sufficiency of grace 35 to clear my soul, it would make heaven graceless: my sins would make the stock of mercy poor. Hierher gehörig II, 3, 68 he that attempts a princess' lawless love 69 must have broad hands, close heart, with Argus' eyes, 70 and back of Hercules, or else he dies.

7. Epitheton.

1. Formelhaft.

I, 1, 326 sweet God. III, 1, 15 good God. I, 1, 213 honour'd lord. I, 1, 214 constant lord. I, 1, 261 worshipful lord. I, 1, 304 sweet lord, so IV, 2, 79. V, 2, 255. I, 3, 44 old lord. III, 1, 10 honest lord. V, 2, 242. III, 1, 212 honour'd lord. IV, 1, 57 sweet sir. II, 3, 161 good prince. I, 1, 236 true-faith'd duchess. IV, 1, 186 grave duchess. II, 3, 57 prosperously-graced ladies. IV, 1, 14 dear ladies, ebenso IV, 1, 34. IV, 1, 56 fair ladies. III, 1, 123 fair lady. II, 3, 99 fair-cheeked lady. I, 1, 300 old courtier. IV, 1, 108 holy father. III, 1, 231 proud daughter. I, 1, 276 dear friend, V, 2, 172. V, 3, 137 sweet creature. V, 1, 56 good fool. Altofronto heisst V, 1, 121 dear'st. V, 1, 169 sweet. V, 1, 243 good. Aurelia V, 3, 127 sweet. Celso I, 1, 109 poor. V, 2, 279 dear.

2. Charakteristisch.

IV, 1, 13 abominable mischance. V, 3, 183 black act of sin. IV, 1, 130 blushless impudence. I, 1, 141 delightful laughter. III, 1, 227 fearful baseness. III, 2, 69 foggy dulness. I, 1, 225 fearless virtue. III, 1, 344 greedy swallow. V, 3, 167 ignoble villain. IV, 1, 20 naked truth. III, 1, 213 pale fears. IV, 1, 14 piteous disaster. IV, 2, 95 sacred rites of marriage. II, 1, 22 servile dog. IV, 2, 99 servile flattery. III, 1, 226 shifting cowardice. III, 1, 322 steep cliff.

3. Schmückend.

I, 1, 348 amorous smiles. III, 1, 196 amorous masquerers. IV, 2, 66 base ungentle faithless villain. IV, 2, 74 brackish flood of beastly lust. IV, 1, 173 briny sea. IV, 1, 112 cold sweat. IV, 2, 3 curs'd head. IV, 1, 112 earth's dank breast. I, 1, 154 delv'd-up treasury. III, 1, 343 devilish mischief. IV, 1, 139 dull air. I, 2, 119 dumb and raw-air'd nights. III, 2, 54 easy idiots. I, 1, 243 free-breath'd discontent. IV, 1, 142 foamy main. IV, 2, 45 foamy battery. I, 2, 113 glorious world. V, 3, 99 gloomy shades. I, 1, 38 good intelligence. I, 1, 152 gorgeous world. IV, 1, 115 heady Neptune. IV, 1, 151 hearty tears. I, 1, 350 heedless Phaeton. I, 1, 177 hideous imagination. IV, 2, 43 hollow murmur of the checkless winds. III, 2, 64 hot unquiet lust. IV, 2, 175 impetuous vicissitude. III, 1, 197 lascivious banquets. V, 2, 118 lustful insolence. IV, 2, 85 merry Greeks. IV, 1, 144 nicer-stomach'd sea. III, 1, 158 pale sober night. I, 1, 157 panting ardour. I, 2, 11 precious sweetness. IV, 2, 49 rocky barreness. III, 1, 189 rotten breath of lust. III, 1, 164 rugged veins. IV, 2, 39 sad punishment. III, 1, 169 sallow jaw-bones. I, 2, 40 scorching heat. II, 2, 48 servile patience. I, 1, 333 slavish knees. III, 1, 159 sluggish fumes. IV, 1, 131 soft minioning. III, 1, 196 soft rest. III, 1, 165 stooping scythe-man. III, 1, 163 stubborn wave. III, 1, 161 sweaty labour. IV, 1, 131 sweet behaviour. III, 1, 196 sweet music. III, 1, 325 swollen sea. III, 1, 162 toilsome day. I, 1, 122 tumbler-like nimbleness. I, 2, 37 unlimitable impudency. IV, 1, 18 villainous certainty. III, 1, 194 wanton sweets. IV, 2, 169 wild astonishment.

8. Sentenz.

I, 1, 208 he that laughs and strikes 209 is lightly felt, or seldom struck again (Mal.). I, 1, 255 he's resolute who can no lower sink (Mal.). I, 1, 212 beneath God, naught's so dear as a calm heart (Mal.). I, 1, 292 envious ambition

never sates his thirst, 293 till sucking all, he swells and swells, and burst (Mal.). I, 1, 322 no vulgar seed but once may rise and shall; 323 no king so huge but' fore he die may fall (Mal.). III, 2, 79 a steady quickness is the soul of state (Mal.). IV, 1, 210 good deeds crawl, but mischief flies (Pietro). IV, 2, 95 a pitiful surgeon makes a dangerous sore (Mal.). IV, 2, 174 he needs must rise who can no lower fall (Mal.). V, 2, 200 secureness lives in secrecy (Men.). V, 2, 285 for no disastrous chance can ever move him that leaveth nothing but a God above him (Mal.). V, 3, 118 they die in fear who live in villainy (Mal.). Endlich ein altes Sprichwort aus Mal.'s Munde IV, 2, 19 God deliver me from my friends; for from my enemies J'll deliver myself (Mal.). I, 2, 44 grace should with beauty dwell (Fer.). II, 3, 137 prevention is the heart of policy (Men.). IV, 1, 240 one stick burns t'other, steel cuts steel alone (Men.). IV, 2, 58 death is the end of woes and tear's relief (Aur.). IV, 2, 82 in night the blind man misseth not his eyes (Aur.). IV, 2, 121 'tis good run still with him that has most might (Bil.). V, 2, 178 necessity often depraves virtue (Bil.). V, 2, 42 the falling of the one is the rising of the other (Maq.).

II. Figuren.

I. Wortfiguren.

1. Klangfiguren: Alliteration.

I, 1, 3 are ye **b**uilding **B**abylon. I, 2, 144 **b**oundless loving, **b**ounteous. II, 2, 15 thy **b**elly full of young **b**ones. I, 3, 3 **b**ear the **b**urden. I, 3, 61 **b**uckram **b**ack. I, 3, 30 **b**ush-coloured **b**eard. II, 2, 114 to **b**urn my father's tomb, unheal his **b**ones. IV, 2, 112 Duke Pietro be **b**anished for **b**anishing his **b**lood's dishonour. II, 3, 33 **b**lanching and **b**leaching of teeth. II, 3, 223 if they not **b**urn, yet at the least they'll **b**lack. IV, 1, 38 how **b**ears the duchess with this **b**lemish

now. IV, 2, 84 thy betters have been beccos. IV, 2, 103 fortune, ha' blindly given them better place. V, 1, 25 oldest bawd and a perpetual beggar. V, 2, 94 brought to the block. II, 3, 141 blaze my honour's much-known blot. II, 1, 22 like a servile dog at some latch'd door. II, 2, 115 dash them in the dirt. II, 3, 146 the duke then dead. II, 3, 158 dream the duke is dead. III, 1, 154 a dog's death. III, 1, 139 the duke is wondrous discontented. IV, 1, 238 like deed, not doer. IV, 2, 111 his daughter die. IV, 2, 140 in danger to lose a dukedom. V, 2, 119 in the deepest dungeon dwell. V, 2, 207 she's but dead; 'tis resolute, she dies. V, 2, 275 death of the damned thief. V, 3, 95 your double doors. V, 2, 114 you dance with death. I, 1, 134 dull duke. I, 1, 144 death and damnation. III, 1, 268 love dogs, dice and drabs. I, 2, 183 feign friendship. I, 3, 6 a fat fool. I, 3, 12 J am fain to fool him. II, 1, 21 forc'd the most private passages fly ope. II, 2, 34 fried frogs are very good, and French-like, too. II, 3, 129 full of fleam. II, 3, 145 Florence our friend. III, 1, 242 the feet whereon he flies. IV, 1, 39 defies defame. IV, 2, 166 full shock of fortune. V, 2, 30 this fool's finger. V, 2, 110 fables feign'd. V, 2, 136 no fool but has his feather. V, 2, 140 be forced to fool it. V, 2, 150 thou set fire, thou inflame her. V, 2, 152 the fitter to have inflamed the flax. V, 3, 15 felt and feather. V, 3, 18 falling fashion. V, 3, 20 the fine clean fall. V, 3, 23 no fashion to the falling. V, 3, 50 as you are fair, give way to fate. V, 3, 88 frost of cold felicity. III, 1, 152 when J fawn upon him, he feeds me. I, 1, 148 far inferior. III, 1, 143 J found her repairing her face. I, 2, 5 grows insolent with grace. II, 1, 6 good goose. V, 3, 98 the god of ghosts. V, 3, 168 goodness of God or man, could once make good. V, 3, 170 that hast grown impudent in gracelessness. I, 1, 159 height of hymeneal sweets. I, 2, 40 heat of heaven's dog. I, 3, 22 hangs down his head. III, 1, 2 my heart's more heavy. III, 1, 287 height of my hopes. V, 3, 167 neither heaven

nor hell. II, 2, 40 heaven hear. II, 3, 69 broad hands, close heart. III, 1, 242 as a hare does from hounds. III, 1, 195 fill'd heigh with heating delicates. III, 1, 301 by heaven, J horn him. IV, 2, 38 judgement is just yet from that vast villain. I, 3, 8 you are in good case since you came to court. I, 3, 62 as common in the court as an hostess's lips in the country. II, 1, 8 the poor comfort of calamity, pity. IV, 1, 16 the duke catched him and killed him. IV, 1, 114 clambered up a cliff. IV, 2, 11 cross capers. IV, 2, 83 kind cuckold. IV, 2, 180 let's close to counsel. III, 2, 68 to make even kindness cut a gentle throat. V, 2, 85 cold creature. V, 2, 135 no captain but has his cockatrice. V, 2, 280 my lady comes to court. V, 2, 281 the castle's captain. V, 3, 100 calls for high-famed Genoan dukes to come. V, 3, 139 kind of cony-catching. V, 3, 149 keep your face constant. I, 1, 128 old crone in the court. I, 1, 134 lazy patience make lame revenge. I, 1, 141 delightful laughter. I, 1, 258 religion in his lord, and love in himself. I, 2, 50 his love is lifeless that for love fears breath. II, 1, 23 learn how to make a leg. II, 3, 68 lawless love, II, 3, 218 in lawless sheets to lie. IV, 2, 78 love in lust. IV, 2, 98 live by licking up his vomit. IV, 2, 151 what art thou like to lose. V, 2, 38 and lovely her below the loins embrac'd. V, 2, 127 her limbs with lust enrolls. V, 2, 182 our lordships shall live. V, 3, 11 let's leave the ladies. V, 3, 76 that lady's life. I, 2, 118 lose him can lose thee. II, 2, 41 live long. III, 1, 130 no longer for your lady. III, 1, 184 leave my lady. I, 1, 216 millions of men. I, 1, 250 discord to malcontents is very manna. I, 2, 189 vengeance makes men wise. II, 2, 23 he-monkey's marrow. II, 2, 71 misery of mankind. II, 3, 154 the mother of moist dew. II, 3, 181 to morrow-morn. II, 2, 203 to morrow-morn. IV, 1, 117 my entrails melted with the moan. V, 2, 157 melt a mind. V, 2, 269 mischief that prospers, men do virtue call. V, 3, 47 marriage is merely nature's policy. V, 3, 110 Mercury presents the mask. V, 3, 179 a man 'mong monarchs.

I, 1, 11 the music is heard from the malcontent Malevole's chamber. I, 1, 82 master make-pleas. I, 2, 90 monsters in nature, models of hell. I, 2, 110 monstrously mad. I, 3, 49 most money. III, 1, 218 most men's malice. I, 3, 63 knights, and clowns, and knaves. I, 1, 44 public place. I, 1, 108 pitied prisoner. I, 1, 143 pistols and poniards. I, 3, 38 piece of plastic. II, 3, 13 powder of pearl. II, 3, 53 pruning, pinching, and painting. II, 3, 183 pricked for the pride of the flesh. II, 3, 167 proud in prosperous treachery. II, 3, 189 a pope in mine own parish. II, 3, 224 private port. III, 1, 231 his proud daughter to this prince. IV, 1, 227 he breeds a plague: thou shalt poison him. IV, 2, 27 none pass without paying. IV, 2, 62 to part my presence. IV, 2, 102 princes' presence. IV, 2, 179 my privat'st plot. V, 2, 182 let us prosper and purchase. V, 2, 225 your punk came up with your puritan. V, 2, 282 the people pray for me. I, 2, 124 the truth, the party, time, the means, the place. I, 2, 127 places private. I, 3, 55 the pitifullest actor in the whole pageant. II, 3, 7 pretty pearl. III, 1, 30 report in private. I, 1, 102 ride at the ring. I, 2, 131 what rogue hath wrong'd us. II, 2, 57 out, ye rogue! begone, ye rascal! I, 1, 95 shift a shirt. I, 1, 178 sin of simony. IV, 2, 122 rather stand with wrong, than fall with right. IV, 2, 155 J wrong thee to supplant thy right. I, 2, 169 seem to save the body. II, 2, 91 J strike, but yet, like him that 'gainst stone walls. II, 3, 127 spirits speed. III, 1, 7 sad souls. III, 2, 79 a steady quickness is the soul of state. IV, 1, 112 swept the cold sweat of night. IV, 1, 123 sow the ingrateful sand. IV, 1, 140 sink shame in seas. IV, 1, 172 slatted his brains out, then soused him in the briny sea. IV, 1, 240 one stick burns t'other, steel cuts steel alone. IV, 1, 232 sad suspect. V, 2, 134 some saints, some sinners. V, 3, 27 satin suit. V, 3, 180 strange accidents of state. I, 1, 233 stratagem of state. II, 2, 86 seem the course to save. III, 1, 9 still the shaft sticks fast. III, 1, 198 strong fantasy tricking up strange delights. I, 3, 30

taking tobacco. I, 3, 32 J shall talk, when my tongue is a-going. I, 1, 46 talk with an usurer; take up at interest. III, 1, 17 to taste the tree of knowledge. III, 1, 222 two tugging factions seem to saw. IV, 1, 129 a town on fire be extinct with tears. IV, 2, 42 music, tilts, tourneys. IV, 2, 153 toil and treason. V, 2, 239 no teeth nor tongue. I, 2, 7 worthless words. II, 3, 221 women's eyes and lisping wantonness. IV, 1, 156 his woes revengeless, IV, 2, 47 the rheumy vault will force your eyes to weep. V, 2, 137 no woman but has her weakness. I, 1, 254 some way 'twill work. I, 2, 72 thou only wonder that the world hath seen. I, 2, 177 women are most thoughtful in revenge. I, 3, 10 wear velvet. II, 3, 222 a virgin wall's white back. III, 1, 76 wine and woman.

2. Figuren der Wortwiederholung.

1. Anaphora. I, 1, 149/159. 215/218. 288. 322. II, 1, 15. III, 1, 158/160. III, 2, 59. V, 2, 126.

2. Epiphora. II, 3, 133. IV, 2, 84/92.

3. Epanalepsis. III, 2, 73.

4. Epizeuxis. I, 1, 23 to fret, to fret. 24 to suck up, to suck up. 52, 126. 241. 293. I, 2, 112 thou, thou hast dishonour'd my bed. 113. 117. II, 2, 90. 93. II, 3, 156. III, 1, 342. III, 2, 57. IV, 1, 136. IV, 2, 3. 28. V, 2, 197. 201. 226. 246. V, 3, 59. 122. 126.

5. Annomination. III, 2, 63 closely yielding egress and regress to her. IV, 2, 157 J now from throne am thrown. V, 3, 209 the rest of idle actors idly part.

II. Sinnfiguren.

1. Beteuerung.

A. Religion.

Gott II, 3, 177 by the Lord (Mal.). III, 1, 45 'fore God (Bil.). 131 (Bil.). V, 1, 36 (Bil.) for God's love. III, 1,182 (Bil.) for God's love V, 2, 117 (Maria). by the

Lord V, 2, 189 (Bil.). V, 2, 190 (Mal.). o' God's name V, 3, 7 (Bil.).

Himmel I, 1, 340 by heaven (Men.). I, 2, 18 (Maq.). III, 1, 302 (Men.). truth o' heaven IV, 2, 11 (Mal.).

Maria marry I, 1, 73. 112. II, 2, 16. 51. III, 1, 305. IV, 1, 106 (Mal.). I, 1, 275. III, 1, 24. 55. 65. 70. 96 (Bil.). V, 2, 151 (Maq.). by'r lady I, 2, 45 (Maq.). III, 2, 43 (Pietro).

B. Personen und Gegenstände.

Seele V, 3, 130 by my soul (Fern.). Leben by life II, 3, 114 (Men.). Diamant by this diamant I, 2, 55 (Maq.). Rubin by this ruby I, 2, 57 (Maq.) Beide Eide werden von Fern. wiederholt. Börse by this purse I, 2, 63 (Fern.). Perle by this pearl II, 3, 7 (Maq.). Quark by this curd II, 3, 30. 34 (Maq.). Jungfrauschaft by my maidenhead V, 3, 26 (Maq.).

C. Abstracta.

Treue I, 1, 38 faith (Pietro). I, 3, 10. 28. 35. (Pass.). II, 3, 176. III, 1, 313 (Mend.). V, 3, 137 (Fern.). III, 1, 239. IV, 2, 91. 139. V, 2, 132 (Mal.). III, 2, 29. 34 (Page). IV, 1, 5. 39 (Maq.). V, 3, 108 (Aur.). i' faith II, 2, 27. V, 3, 37 (Bian.). III, 1, 216 (Celso). IV, 1, 64 (Maq.). 170 (Mal.). in faith III, 1, 109 (Bil.).

Wahrheit I, 2, 32 troth (Maq.). in truth V, 3, 30 (Maq.). by my troth II, 2, 13 (Bian.). II, 3, 23 (Emil.). IV, 1, 29. V, 3, 13 (Maq.). V, 3, 138 (Fern.). on his troth V, 3, 139 (Maq.). heart o' truth III, 1, 184 (Mal.). in good verity V, 3, 34 (Maq.).

Ehre II, 3, 5 upon my honour (Maq.). by mine honour V, 2, 101 (Maq.). for thy country's honour III, 1, 176 (Mal.)

Je einmal: in my conscience II, 3, 41 (Maq.). o'conscience IV, 2, 91 (Mal.). by my fidelity IV, 1, 61 (Maq.). by your favour V, 2, 76 (Mal.). in the name of immodesty V, 2, 93 (Mal.).

Sätze I, 2, 119 bear record, O ye dumb and raw-air'd nights. I, 2, 121 record, thou spirit of truth (Men.). God knows II, 2, 100 (Pietro). God bless me V, 2, 90 (Maq.).

2. Apostrophe. I, 2, 119. 121. III, 1, 158. 342. III, 2, 69. IV, 1, 126. 133. IV, 2, 75. 81. V, 3, 71.

3. Häufung. I, 1, 97 (H. v. Subst.). I, 2, 143/145 (Adj. und Verb.). II, 1, 17 (Verb.). III, 1, 204/206 (Adj.). III, 1, 286/287 (Subst.). III, 2, 39 (Adj.).

4. Zergliederung. I, 1, 146/159 (über die Heirat). 339/356 (Schönheit der Frau). 324/339 (Günstling). I, 2, 146/149. III, 1, 192/202 (Verführung der Frauen bei Hofe).

5. Gradatio I, 1, 339.

The Wonder of Women;

or

the Tragedy of Sophonisba.

Inhalt.

Um Sophonisba, die Tochter des karthagischen Staatsmanns Asdrubal, bewerben sich die lybischen Fürsten Syphax und Massinissa. Massinissa wird bevorzugt. Aus Rache verbündet sich Syphax mit Scipio, der gegen Carthago heranzieht, und beide schlagen die Carthager in einer grossen Schlacht. Gegen sie schicken die karthagischen Senatoren Massinissa zu Felde (Akt I). Während dieser für sein Vaterland kämpft, beschliesst der Senat, an seiner Spitze Asdrubal, Massinissas Tod. Sie wollen Syphax wieder für sich gewinnen, indem sie ihm Sophonisba zur Gattin geben. Doch Massinissa, der sich während des Kampfes schwer verwundet zurückgezogen hat, erfährt durch einen getreuen Staatsmann von diesem feigen Verrat. Zugleich meldet ihm sein Neffe Jugurtha, dass Syphax von Scipio abgefallen sei. Jetzt lässt nun Massinissa seine Streitkräfte zu denen Scipios übergehen, und schliesst mit diesem ein Bündnis (Akt II). Inzwischen hat sich Sophonisba auf Befehl des Senats nach Cirta in Syphax' Palast begeben, wo Syphax um ihre Liebe wirbt. Es gelingt ihr aber, durch eine List zu entkommen und sich in einem unterirdischen Gange, der vom Palast in einen Wald führt, zu verbergen, sie wird jedoch von ihrer Dienerin verraten und gerät wieder in die Gewalt des

schrecklichen Syphax. Da dessen erneute Liebesanträge von Sophonisba zurückgewiesen werden, beschliesst er, die Zauberin Ericchto um Hilfe anzugehen, um Sophonisbas Liebe zu erzwingen. Ericchto verspricht ihm Hilfe, benutzt ihn jedoch für ihre eigenen Absichten (Akt III und IV). Unterdessen rücken Massinissa und Scipio vor Cirta. Es kommt zur Schlacht. Ein Zweikampf zwischen Massinissa und Syphax bringt die Entscheidung. Massinissa siegt und erlangt von Syphax die Gewissheit, dass er Sophonisba keine Gewalt angetan habe. Syphax kommt in römische Gefangenschaft. Massinissa aber eilt nach Cirta, wo er Sophonisba trifft. Er gelobt ihr, sie nicht lebend in römische Knechtschaft fallen zu lassen. Die Freude über ihre Wiedervereinigung wird durch die Ankunft des römischen Feldherrn Laelius unterbrochen, der in Scipios Namen die Auslieferung Sophonisbas verlangt. Massinissa ist aufs äusserste bestürzt: entweder muss er seinen Eid gegen Sophonisba oder gegen Scipio brechen, doch er entlässt Laelius mit der Versicherung des Gehorsams gegen Scipio. Aus seiner Verlegenheit rettet ihn der heldenmütige Entschluss Sophonisbas. Sie tötet sich selbst, indem sie den Giftbecher trinkt. Ihren Leichnam lässt Massinissa Scipio überbringen. So hat er sein Wort gehalten.

Die Sprache.

I. Tropen.

1. Metapher.

1. Gemeines Leben.

Wälle erbleichen Prol. 7 the walls yet pale. Blut wird geschwitzt I, 1, 9 makest mortals sweat blood. Das Blut kocht III, 1, 24 my strong blood boils. Tugend brennt V, 4, 51 thy virtue burn'd. Mellida flammt auf in Seen von Unglück V, 4, 52 in whole seas of misery didst flame.

Gemetzel rennt durch die Reihen I, 2, 129 slaughter ran through us straight. Staaten sind aufgelötet II, 1, 61 state shapes are solder'd up . . . . functions. Staaten werden geschüttelt wie Staub II, 1, 88 states that trust plots before Providence are toss'd like dust. Das Schicksal besingt II, 3, 5 fate hath sung. Tränen waschen die Füsse V, 3, 20 with tears that wash thy feet. Gedanken werden hin und her gewälzt V, 4, 12 he toss'd his thoughts. Kummer ist ein Trank V, 4, 54 J drink so deep of grief. Die Brust berstet V, 3, 34 till my breast burst. Das Herz berstet V, 4, 40 burst, my vex'd heart. Ohren sind Stahl I, 2, 210 my ears are steel. Fleisch ist Stahl II, 2, 76 now all my flesh is steel. Der Kuss ist der Trompetentusch der Liebe III, 1, 45 think not but kiss, the flourish fore love's fight and Venus bliss. Taten werden ernährt und faulen II, 3, 113 thus deeds ill nourish'd rot. Schweigen verschlingt III, 1, 178 O silence, thou dost swallow pleasure right.

2. Natur.

Die Sterne sind die Augen des Himmels III, 1, 92 heaven keeps the earth, which looks upon it with a thousand eyes. Die Waffen donnern I, 2, 114 arms thunder'd as they clos'd. Die Sonne ist die Lampe des Himmels I, 2, 231 that glorious lamp spreads day upon the world. Die Sterne sind die Lampen des Himmels II, 1, 164 the heat of all those lamps thou rear'dst to yield a temperate fruitful heat. Die Liebe hat Schwingen IV, 1, 9 love's wings so nimbly heave the body up.

2. Personification.

I. Gott und Göttliches.

1. Götter als Rächer

I, 2, 50 revenging gods, whose marble hands 51 crush faith, less men with a confounding terror, 52 give me no mercy if these bands 53 J covet not with an unfeigned fervour. Ebenso I, 2, 159 you that know our blood, revenge

if J do feign; ferner III, 2, 38 if J desist or fall from friend of Rome, 39 revenging gods afflict me with your torture. Ebenso II, 2, 90 if you are just, 91 and hate those that contemn you, O you gods, 92 revenge worthy your anger. Als Helfer II, 1, 87 the gods assist just hearts. Als Beschützer II, 1, 116 gods prosper more a just than crafty state. Als Richter II, 2, 53 judge him, ye gods. Sie sind neidisch III, 1, 98 a virtue as the gods might envy. Als Schöpfer IV, 1, 143 the gods first made me live. Als Zeugen I, 2, 180 witness, ye gods.

2. Göttliche Mächte

als Zeugen II, 1, 129 high powers, ye know. Als Beschützer III, 1, 90 O steady powers, 191 keep him as safe as heaven keeps the earth, und I, 2, 60 prosper, O powers! a just, a strong divining.

3. Jupiter

Er seufzt unter der Macht der Liebe V, 1, 9 Jove groans beneath his weight. Hasst das Laster II, 1, 172 Jove hates all vice.

4. Phöbus

Er straft V, 1, 30 O thou whose blasting flames 31 hurl barren droughts upon the patient earth, 32 and thou, gay god of riddles and strange tales, 33 hot-brained Phoebus, all add, if yon can 34 something unto my misery! if aught 35 of plagues lurk in your deep-trench'd brows, 36 which yet J know not, — let them fall like bolts . . . . 38 if any chance of war, or news ill-voiced, 39 mischief unthought of lurk, come, give't us all, 40 heap curse on curse.

5. Juno

als zürnende Gottheit I, 2, 176 from the most ill-graced hymeneal bed 176 that ever Juno frown'd at.

6. Juno und Apollo

als Beschützer der Ehe I, 2, 35 you powers of joy, gods of a happy bed, 36 show you are pleased; sister and wife

of Jove, 37 high-fronted Juno, and thou Carthage patron, 38 smooth-chinn'd Apollo, both give modest heat 39 and temperate graces!

7. Phoebe und Mercur

als Begünstiger der Ehe III, 1, 120 but jovial Mercury, 121 and thou, O brightest female of the sky, 122 thrice-modest Phoebe, you that jointly fit 123 a worthy chastity and a most chaste wit, 124 to you corruptless honey and pure dew, 125 upbreathes our holy fire . . . .

8. Furien

V, 1, 54 my revengeful Furies makes them pursue me.

9 Hölle und Geschick

V, 1, 44 hell and fate should dread a soul with woes made desperate. Hölle und Himmel als Kämpfer IV, 1, 213 now hell and heaven rings.

II. Geschick.

Fatum Prol. 22 that fate itself might grow envious, es ist neidisch.

III. Natur.

Natur als Schöpferin I, 2, 227 nature made all the rest of thy fair sex 228 as weak essays, to make thee a pattern 229 of what can be in woman. Himmel als Helfer III, 1, 135 cannot Heaven virtue 'gainst weak chance defend? Sterne als Helfer V, 2, 36 Of you, my stars, J implore aid. Nacht als Beschützerin IV, 1,13 the willing shade of friendly night makes safe our instant haste. IV, 1, 48 night and the god of silence swells my full pleasure.

IV. Abstraktum.

1. Krieg

als Urheber von Schrecken und Verderben I, 2, 99 grim war, that father of foul wounds, 100 whose sinewy feet are steep'd

in gore, whose hideous voice 101 makes turrets tremble and whole cities shake; 102 before whose brows flight and disorder hurry; 103 with whom march burnings, murder, wrong, waste, rapes; 104 behind whom a sad train is seen, woe, fears, 105 tortures, lean need, famine, and helpless tears.

2. Guter Ruf
I, 1, 7 reputation, 8 thou awe of fools and great men; thou that chok'st 9 freest addictions, and makest mortals sweat 10 blood and cold drops in fear to lose, or hope 11 to gain, thy never-certain seldom-worthy gracings.

3. Zufall
als Bringer von Unglück II, 1, 149 show, show thy ugliest brow, 150 o most black chance; make me a wretched story. IV, 1, 23 chance hath so often struck 24 J scarce can leef.

3. Metonymie.

1. Ursache für Wirkung.
Die Fahne ist das Zeichen der Heeresfolge I, 2, 88 soldiers, who their colours troop. Das Heer ist eine Macht I, 1, 37 till thy prows dash up our Libyan ooze. Krieg bewirkt Blut I, 2, 98 advanced, like the god of blood. force für army I, 2, 133. II, 1, 11. II, 3, 32. II, 3, 57. arms f. Heer II, 1, 24. Das Licht bewirkt den Tag I, 2, 234 that glorious lamp spreads day upon the world. Neptun steht für Meer I, 1, 37. II, 1, 153. Phoebus f. Weissagung II, 1, 171 Phoebus in me is great. Venus f. Liebe III, 1, 45. Phoebus f. Sonne V, 4, 36 a sight would make Ph. cold. Sonne f. Jahr V, 1, 11 Ericchto have coveted full threescore suns for blood of kings. Heftige Hiebe bewirken Feuer V, 2, 14 from thence discern us strike fire worth Jove.

2. Symbol.
Sceptre f. Herrschaft Prol. I, 12 princes of proud sceptres. Als S. des Herrschens I, 1, 52 his sceptre once did yield

this city. Krone als S. der Herrschaft II, 1, 30 (this plot shall bring) two crowns to her. Ebenso II, 3, 107. III, 2, 19. V, 2, 92. Adler für Legionen I, 1, 35 Scipio, spread thy two-necked eagles.

3. Stoff.

Stahl f. Rüstung I, 2, 163 clasping his limbs with glossful steel. Für Schwert V, 3, 4 fire and steel hold all. Für Dolch IV, 1, 55 this good steel shall set my soul on wing. Gold f. Geld II, 3, 28 to buy villainy with gold. So III, 1, 65. Fleisch f. Körper IV, 1, 59 J'll use thy senseless flesh. Der Mensch ist Fleisch IV, 1, 216 to thee let all flesh bend.

4. Raum statt der Bewohner.

Städte f. die Bewohner: Prol. 2. 7 Rome. Ebenso I, 1, 25. I, 2, 75. III, 2, 83. V, 3, 13. 55. 56. 62. V, 4, 28. 47. Carthage Prol. 5. I, 1, 43. 55. 66. I, 2, 117. I, 2, 154. II, 1, 40. 101. 103. II, 2, 22. 80. III, 2, 43. V, 2, 66. V, 3, 19. heart als Sitz des Mutes I, 1, 45. II, 2, 28 my heart's not pale. Als Sitz der Liebe I, 2, 183 that my arms might speak my heart to Carthage. Als Sitz des Mutes II, 3, 17. V, 3, 8. soul als Sitz der Sinne: V, 1, 6 could thy weak soul imagine? Blut als Sitz des Mutes I, 2, 110 full of blood sind die Soldaten. field = Schlachtfeld steht für die Schlacht I, 2, 215 vent thy youthful heat in field. Ebenso V, 1, 49 the field chanced to our loss. So steht day = Schlacht V, 3, 1 Syph. hath lost the day. Bett f. Liebesgenuss I, 2. 216 vent thy youthful heat in fields, not beds. Welt f. Menschen III, 2, 1 let not the virtue of the world suspect sad Mass.'s faith.

5. Abstraktum für Konkretum.

I, 2, 86 necessity of fight. I, 2, 221 honour = ehrenvolle Tat. make me a wretched story II, 1, 150 d. i. zur Heldin der Erzählung. without misfortune virtue hath no glory II, 1, 151 = der Tugendhafte. Ähnlich II, 1, 163 ambition. II, 3, 28 villainy. III, 1, 112 vileness. I, 1, 67 weakness. I, 2, 178 sex' weakness. III, 2, 18 barbarousness; so sin

III, 2, 78. IV, 1, 133 ignorance. IV, 1, 149 wrath and lust. II, 1, 162 greatness. III, 1, 20 power. III, 1, 86 greatness. wonder I, 2, 224 like wonder, stand or fall. V, 3, 28 rarity = du herrliches Weib. Die Hitze des Lebens = Blut V, 4, 8 his heat of life sank from his face. IV, 1, 38 policy of kingdoms = von Königen.

6. Umschriebenes Personale.
II, 3, 91 turn their breasts direct on us = sich, Brust ist nachdrücklicher. III, 1, 49 let my soul suffer first = mich. III, 2, 74 fall 'fore his eyes = ihn. V, 1, 37 into my bosom = mich. V, 1, 43 our flesh knows = wir.

4. Synecdoche.

1. Teil für das Ganze.
Dächer f. Häuser IV, 1, 100 Er. contemns all roofs. soul f. Mensch V, 4, 22 lives there no mercy for one soul of Carth.

2. Besonderes für Allgemeines.
Weit entfernt II, 1, 50 heaven bears a face far from us, gods have most long ears. Tief II, 2, 50 thy eyes are sunk a great way in thee. Nichts I, 2, 196 not this night, these dainties, these firstfruits of nuptials, shall hinder Mass. Auf grausame Weise III, 1, 43 clip him that through blood and hell acquires his wish. Alles IV, 1, 130 to us heaven, earth, sea, air, and Fate itself obeys. Umschreibung von Verben: töten III, 1, 116 to make thine own blood lick the dust. Sich töten IV, 1, 56 to set my soul on wing; ähnlich töten I, 1, 43. Töte mich V, 2, 26 break up my breast. Stirb III, 1, 195 sleep there thy lasting sleep. Vollkommen vernichten II, 2, 70 hew us all to pieces. Verderben V, 1, 80 up, heart, though waves roll thee on shelf. Erbittert kämpfen V, 2, 12 let us thunder and lightning strike from our brave arms. Fallen II, 2, 95 good men's foreheads must not print the dust. (Unser: ins Gras beissen). Umschreibung ist auch IV, 1, 45 J'll thread thy richest pearl. Grosses Unglück

V, 4, 52 whole seas of miseries. Wunderbares Weib V, 4, 159 women's right wonder. Auf grausame Weise III, 1, 132 with pangs worth hell. Nirgends III, 1, 111 within the vast capacity of space, J know no vileness so most truly base.

3. Individuum für Gattung.

V, 1, 79 the shame of slaves be fear.

4. Bestimmte Zahl statt allgemeiner Angabe.

Viele Hände II, 1, 52 Jove has a hundred marble hands. Grosse Anzahl Schiffe I, 2, 71 threehundred sail. Unzählige Sterne III, 1, 92 heaven looks upon it with a thousand eyes. Sei stark I, 1, 46 be thousand souls in one. Die Anzahl der Soldaten: II, 3, 79 six thousand fell at once. I, 1, 42 thirty thousand souls of choice Italians. I, 2, 147 ten thousand strong Massulians. V, 1, 69 ten thousand horse.

5. Vergleichung.

A. Ähnlichkeit.

a) Vergleich.

α. Altertum.

Wie Mars I, 2, 98 Scipio, advanced like the god of blood, 99 leads up grim war. Undurchdringlich wie der Schild des Telamon II, 3, 12 his heart being of more folds than shield of Telamon, not to be pierc'd. Sanft wie Ledas Brust V, 3, 31 sounds soft as Leda's breast, slide through all ears. Schnell wie der Blitz des Zeus I, 1, 48 O fall like thunder-shaft, the winged vengeance of incensed Jove, upon this Carth. = vernichtend. Ähnlich V, 1, 34 if aught of plagues lurk in your deep-trench'd brows, 36 which yet J know not, — let them fall like bolts, 37 which wrathfull Jove drives strong into my bosom.

β. Menschenleben.

Gefügig wie Untertanen I, 2, 172 J will not love him; yet must honour him, as still good subjects must bad princes.

Ruhig wie der Schlaf III, 1, 12 rest calm as sleep. Schwer wie die Ketten des Gefangenen III, 1, 17 off with thy loathed arms, 18 that lie more heavy on me than the chains 19 that wear deep wrinkles in the captive's limbs. Gefallene Tugend IV, 1, 146 (temple) whose very rubbish (like the pitied fall of virtue most unfortunate) yet bears a deathless majesty.

γ. Natur.

1. Stern

I, 2, 67 the stooping sun, like to some weaker prince, let his shades spread.

2. Staub

II, 1, 87 states that trust plots before Providence are toss'd like dust.

3. Blitz

III, 2, 74 we fall like sudden lightning 'fore his eyes.

4. Feuer und Stahl

V, 4, 49 thou whom, like sparkling steel, the strokes of chance 50 made hard and firm, and like wild-fire turn'd 51 the more cold fate, the more thy virtue burn'd, 52 and in whole seas of miseries didst flame.

5. Unreife Früchte

IV, 1, 70 woman's forced use, 71 like unripe fruits, no sooner got but waste; 72 they have proportion, colour, but no taste.

δ. Tierleben.

Hunde III, 1, 201 J'll use this Zanthia, 202 and trust her as our dogs drink dangerous Nile 203 (only for thirst), that fly the crocodile, ich werde ihr nicht trauen.

b) Gleichnis.

Drei treffliche Gl. finden sich in unserem Stücke:

1. Die Sklaven im Bergwerk.

I, 2, 116 yet doubtful stood the fight, more fair to Carthage, when lo, as oft we see, in mines of gold, when labouring

slaves delve out the richest ore, being in sudden hope with some unlook'd-for vein to fill their buckets, and send huge treasure up, a sudden damp stifles them all, their hands yet stuff'd with gold, — so fell our fortunes.

2. Der Falke.

II, 3, 68 a second charge is given; then look, as when a falcon towers aloft, whole shoals of fowl and flocks of lesser birds crouch fearfully, and dive; some among sedge, some creep in brakes; so Massinissa's sword, brandish'd aloft, toss'd bout his shining casque, made stoop whole squadrons; quick as thought he strikes, here hurls he darts, and there his rage-strong arm fights foot to foot; here cries he „strike, they sink!" and then grim slaughter follows.

3. Der Schneeball.

V, 4, 12 long time he toss'd his thoughts; and as you see a snow-ball being roll'd, at first a handful, yet, long bowl'd about, insensibly acquires a mighty globe, — so his cold grief through agitation grows, and more he thinks, the more of grief he knows.

c) Allegorie.

Als solche könnte man bezeichnen:

II, 1, 152 opposed trees makes tempests show their power, and waves forced back by rocks makes Neptune tower: wer dem Schicksal Trotz zu bieten sucht, den wird es vernichten. II, 3, 35 through rotten'st dung best plants both sprout and live; by blood vines grow: böse Taten sind ein Weg zur Macht.

B. Verschiedenheit.

a) Antithese.

I, 2, 13 we must still seem to fly what we most seek, and hide ourselves from what we fain would find: sich verbergen vor dem — was man sucht. I, 2, 195 what you with sober haste have well decreed, we'll put to sudden

arms: langsamer Entschluss — schnelle Ausführung. II, 1, 47 foul deeds with danger do begin, but with reward do end: böse Taten beginnen mit Gefahren — enden mit Belohnungen. III, 2, 41 grief fits weak hearts, revenging virtue men: Leid für den Schwachen — Rache für den Starken. IV, 1, 139 J do not pray you, gods; my breath's, „you must!“ bitten — befehlen. Endlich gehört wohl hierher: IV, 1, 143 the gods first made me live, but thou live pleased, und V, 4, 57 small rivers murmur, deep gulfs silent flow.

b) Oxymoron.

II, 1, 138 but since affected wisdom in us women is our sex' highest folly, auch anders zu fassen. V, 2, 101 good malice.

c) Paradoxon.

II, 1, 156 a prodigy! let Nature run cross-legg'd, 157 Ops go upon his head, let Neptune burn, 158 cold Saturn crack with heat, for now the world 159 hath seen a woman.

6. Hyperbel.

a) Des Vergleichs.

Ein undurchdringliches Herz II, 3, 12 his heart being of more folds than shield of Telamon, not to be pierc'd, though struck. Unendlich tief III, 1, 146 were it as deep as thought, off it should thus: it = der Becher mit Wein. Über alle Massen undankbar, treulos schlecht III, 2, 13 a city so ingrate, so faithless, so more vile than civil speech can name. Unerschütterliches Gelübde III, 2, 35 a vow as firm as fate J make.

b) Synekdoche.

Weiterverzweigtes Geschlecht und ewig blühend I, 2, 58 your stems may touch the skies and shadow earth. Gewaltiges Geschrei I, 2, 111 shouts are raised that shook

the heavens. Blutige Schlacht I, 2, 128 we fall in clusters. Höllische Qualen III, 1, 131 my heart were wrung with pangs worth hell. Unsägliches Weh III, 2, 69 such woes Jove's ribs would burst. Mass. nennt Scipio V, 2, 10 thou beyond epithet. Überaus trauriger Anblick V, 4, 36 a sight would sad the gods, make Phoebus cold. Gewaltige Last I, 2, 55 load with that plague Atlas would groan at. Grosse Standhaftigkeit Prol. 21/22 the wonder of a constancy so fix'd, that fate itself might well grow envious.

7. Epitheton.

1. Formelhaft.

II, 2, 26 brave prince. III, 1, 33 fair prince. V, 3, 82 dear lord. II, 2, 66 dear uncle. I, 2, 18 fair princess. II, 1, 94 fair bride. I, 2, 218 best man. I, 1, 69 gentle negro. III, 1, 46 great dreadful lord. II, 2, 28 loved father. I, 2, 135 old lord. III, 1, 96 true madam. II, 1, 15 virtuous senate. II, 3, 16 worthy lord. V, 3, 71 worthy lord. Asdrubal: Prol. 9 great. I, 2, 139 strong. I, 2, 144 never yet dishonour'd. 149 loved. II, 3, 54 vile. Gelosso: II, 1, 124 good. Massinissa: Prol. 11 well-graced. I, 2, 140 great. I, 2, 145 high. II, 1, 16 worthy. 119 good. III, 1, 89 victorious. 93 honest valiant. V, 3, 95 dear. Syphax: Prol. 10 potent. II, 1, 145 well-form'd. III, 1, 143 great. IV, 1, 84 dread. Sophonisba: II, 2, 84 divinest. III, 1, 58 sweet.

2. Charakteristisch.

V, 1, 60 Jove's ample shield. IV, 1, 66 barren darkness. V, 1, 54 base treason. II, 2, 14 feeble baseness. IV, 1, 166 fruitless drought. II, 3, 77 grim slaughter. III, 1, 151 hideous darkness. IV, 1, 150 holy flamens. II, 1, 160 nimble lightning. II, 2, 87 ruthless hell. V, 1, 54 revengeful furies. III, 2, 74 sudden lightning. V, 3, 27 silent grave. IV, 1, 151 sweet hymns. IV, 1, 91 wasting flame.

3. Schmückend.

I. 1, 39 amazeful terror. IV, 1, 91 amorous blood. 135 affrighting voice. V, 1, 5 abhorred heat. I, 1, 15 black vexations. II, 3, 52 bloody plot. IV, 1, 113 black rites. IV, 1, 123 baneful secrets. IV, 1, 157 beauteous urns. V, 1, 30 blasting flames. V, 1, 31 barren droughts. V, 1, 35 deep-trench'd brows. I, 2, 51 confounding terror. V, 1, 15 covetous lust. I, 1, 17 dangerous envy of revenge. II, 1, 23 deep stratagem. IV, 1, 122 dire murmurs. I, 2, 198 feeble lingerings. III, 1, 39 fair eyes. IV, 1, 13 friendly night. V, 2, 65 foul disloyalty. I, 2, 163 glossful steel. I, 1, 231 glorious lamp. II, 2, 50 gummy blood-shut eyes. IV, 1, 115 greedy havock. 120 gelid lips. 145 glorious temple. .I, 2, 100 hideous voice. 105 helpless tears. IV, 1, 112 half-rot sear-cloths. V, 1, 33 hot-brained Phoebus. V, 3, 44 half-burst eyes. III, 1, 151 hideous darkness. IV, 1, 152 ill-voiced raven. III, 1, 120 jovial Mercury. II, 2, 51 lank skin. IV, 1, 117 lean knuckles. IV, 1, 153 loathsome filth. V, 1, 5 loath'd delusion. V, 2, 86 love-sotted foe. V, 3, 26 loath'd life. I, 2, 95 mighty dust. IV, 1, 109 naked graves. V, 2, 93 new-leagued friend. I, 1, 37 obedient Neptune. IV, 1, 163 pale and untrod grove. V, 3, 23 proud insults. I, 2, 87 reeling forces. II, 3, 75 rage-strong arm. IV, 1, 144 reverent ruins. V, 1, 4 rotten scum of hell. I, 1, 19 sweet oblivion. I, 1, 100 sinewy feet. I, 2, 162 soft arms. I, 2, 194 speedy swords. I, 2, 232 sudden flight. I, 2, 233 sloth-ful night. II, 3, 73 shining casque. III, 1, 9 stubborn silence. IV, 1, 115 slimy filth. IV, 1, 152 still-chattering pie. I, 1, 35 two-necked eagles. I, 2, 190 loathsome stain of king's ingratitude. III, 1, 122 thrice-modest Phoebe. IV, 1, 11 tender and obedient grass. IV, 1, 30 unleaved hazel. IV, 1, 60 vexed soul. I, 1, 28 wild Hannibal. I, 1, 49 winged vengeance of incensed Jove. I, 1, 163 well-strung limbs. II, 2, 62 well-breath'd horse. V, 2, 83 wanton arms. I, 2, 54 zealous vow.

8. Sentenz.

Volksgunst ist schwankend Prol. 27 28 for just worth never rests on popular frown, to have done well is fair deed's only crown. Syphax: I, 1, 77 passion is reason when it speaks from might. I, 1, 78 nor kings nor gods exempt, but they grow pale if once they find contempt. Sophonisba: I, 2, 15 let those that think and speak and do just acts, know form can give no virtue to their acts, nor detract vice. I, 2, 49 where virtue prompts, thought, word, act never blusheth. I, 2, 158 strange events excuse strange forms. I, 2, 170 O we were gods if that we knew events. II, 1, 151 without misfortune virtue hath no glory. IV, 1, 14 boldness and speed make actions most impossible succeed. Massinissa: I, 2, 65 the highest misery of man is doubt. 80 he is nor blest, nor honest, that can fear. 82 to doubt of what shall be, is wretchedness. 207 most hard it is for great hearts to mistrust. 235 fame got with loss of breath is god-like gain. II, 2, 55 the god-like part of kings is to forgive. 60 much danger makes great hearts most resolute. III, 2, 5 the earth was made for men, not men for earth. V, 4, 57 small rivers murmur, deep gulfs silent flow. Carthalon: II, 1, 33 prosperous success gives blackest actions glory; the means are unremember'd in most story. II, 1, 39 he hath the grace of war that hath war's profit. II, 1, 56 nothing in Nature is unserviceable. 146 he that gives way to Fate is wise. II, 3, 102 he that for wealth leaves faith, is abject. II, 3, 96 he that forbids not offence, he does it. Gelosso: II, 1, 170 when worlds do burn, unseen's a city's flame. Iugurtha: II, 2, 17 he that does public good for multitude, finds few are truly grateful. Asdrubal: II, 2, 33 a modest temperance is the life of arms. II, 3, 14 the god of wise men is themselves, not luck. II, 3, 35 through rotten'st dung best plants both sprout and live; by blood vines grow. 114 without Jove nought succeeds. Gisco: II, 3, 19 some god's in kings, that will not let them fall. Hanno: II, 3, 108 he for whom mischief's done, he does it.

Scipio: III, 2, 41 grief fits weak hearts, revenging virtue men. 75 boldness and speed are all of victories. V, 2, 100 wise men prevent not actions, but ever cause. V, 4, 43 brave hearts may be obscured, but extinct never. Zanthia: IV, 1, 88 when two foes are grown friends, partakers bleed. Nachzuholen Syphax: IV, 1, 89 when plants must flourish, their manure must rot. Erlaubt ist, was gefällt IV, 1, 191 that's lawful which doth please. V, 4, 34 when th' whole world's giddy, one man cannot reel.

II. Figuren.

I. Wortfiguren.

Alliteration.

II, 1, 105 blush to break it. II, 2, 68 bends a deep threat'ning brow to us. III, 1, 19 be but a beast. 24 my strong blood boils. III, 2, 18 barbarousness itself may blush at them. IV, 1, 106 thick black clouds drive back the blinded stars. 155 boys with black coals. 190 give me long breath, young beds. 209 blood and beauty. V, 1, 26 break up my breast. V, 3, 19 they bear to Asd. and Carth. blood. V, 3, 34 till my breast burst. II, 2, 29 we bleed for C., balsam to my wounds. III, 1, 37 only born t'obey. III, 1, 207 Babel cannot bar out lust. I, 1, 14 his blood in black vexations. II, 1, 47 foul deeds with danger do begin. III, 1, 202 our dogs drink dangerous Nile. IV, 1, 12 any drop of dew is dash'd to ground. IV, 1, 43 that know not death before you die. IV, 1, 99 dreadful Er. lives, whose dismal brow. I, 1, 36 fill full thy sails with a revenging wind. I, 2, 14 what we fain would find. 34 fair fall you. 51 crush faithless men with a confounding terror. 53 unfeigned fervour. 90 fitter for fire. 123 so fell our fortunes. 216 the fruit of honour, Fame. 232 sudden flight to fancies, fogs, fears, sleep and slothful night. II, 1, 131 C. and R. shall fall before thy fame. 133 'tis fate, we thus are forc'd. II, 2,

23 faithless through fear. II, 2, 61 J fear foul arms. II, 3, 29 shall ever find such faith. 70 shawls of fowl and flocks of lesser birds. 76 fights foot to foot. III, 1, 40 feel more friendly strength. 45 the flourish fore love's fight. III, 2, 36 as firm as fate. IV, 1, 67 the force of fate. 78 from other force be free. 88 when two foes are grown friends. 91 flame feeds. 182 sound will force ourself to fear. V, 2, 65 thou fled'st with such most foul disloyalty. 2, 89 she can force him your foe. V, 3, 4 fire and steel, fury and night, hold all. Fair Queen, o fly! 51 give place to faith and fate. 65 fall from friend of Rome. 71 enforcedly perfidious. 104 female faith. V, 4, 48 far from faintings. I, 2, 12 these about phases forced by ceremonies. I, 2, 133 new force, fresh arms. 139 inform'd with fullest charge. 152 his successful fight, strike fresh alarms. II, 1, 13 her wise father, they love C. fate. III, 1, 30 we not affect protesting feebleness. III, 2, 16 all confess, first they have brook a faith. 38 fall from friend of Rome, revenging gods — afflict me with your torture. I, 1, 2 what god made thee so great. 34 great and abounding glory. I, 2, 146 by th' god of great men, glory. 235 fame, got with loss of breath is godlike gain. II, 2, 2 blood flows fast. 39 thy god must be thy gain. 73 good ground. III, 1, 67 the god of service is however gain. III, 2, 68 forgive that J forget. V, 1, 32 gay god. V, 4, 16 his cold grief through agitation grows. 26 we grace thy grief, and hold it with soft sense. I, 2, 153 gods are not if they grace not. II, 2, 55 the godlike part of kings is to forgive. III, 1, 23 to god's and good men's shame. 100 what can be got that's good for. 198 you give me grace. III, 2, 31 for god's right give me leave. 33 forgive, if J forget thy presence. 53 gods cannot fall, and for their goodness. I, 2, 43 highest honour. 57 high parents of so happy birth. 95 with horses' hooves. 193 so high we may not hull. 207 most hard it is for great hearts to mistrust. 213 as high a hand. II, 1, 52 a hundred marble marble hands. 115 your head's still

under heaven. II, 3, 111 yet some heat, some hold. III, 1, 205 without much hindrance pleasure hath no heart. III, 2, 52 J do not praise god's goodness. Arg. 1 a grateful heart's just height. 2 vow's base breach. 3 as firm as fate. 4 a blameless counsellor well born for state. 5 the folly to enforce free love. IV, 1, 97 since heaven helps not, deepest hell we'll try. 104 a heavy hell-like paleness. 109 heaves proud her head. 151 sweets hymns to heaven. 184 hopes more desired than heaven. 213 hell and heaven rings. V, 1, 5 abhorred heat. 7 the grasp of heaven or hell. V, 2, 82 her hymeneal torch burnt down my house. V, 3, 106 most happy in my husband's arms. V, 4, 25 too hot to hold. I, 1, 23 deepth of hell! Vangue what hope. 69 haste, that this heap may know. I, 2, 33 haste, good Z., help. III, 1, 27 hold thy strong arm, and hear me. I, 1, 11 why wast thou cursed a king. 55 for Carthage but to curse it. I, 2, 25 formal custom and the courtesies. II, 1, 158 cold Saturn crack with heat. II, 3, 94 J fear they'll force our camp. II, 1, 27 M.'s kingdom we decree. 30 two crowns to her, make As. a king. II, 2, 15 J'm Carthage' very creature. 65 with careless trot, pace gently toward our camp. III, 1, 197 a king's couch. I, 1, 51 from all allegiance, from all love. II, 1, 148 life's loss. 160 leap nimble lightning. III, 1, 32 our lover is but little man. 36 we love our love's impatience of delay. IV, 1, 110 with long unkemb'd hair loaden. 156 lecherous actions of imagin'd lust. V, 1, 5 loath'd delusion. 17 our longing arms with S.' well-strung limbs. 27 life's loath'd. V, 2, 22 clasp sure our casque. 67 who lately scorn'd thee with all loath'd abuse. V, 3, 26 loath'd life. II, 1, 50 politic lord, speak loud. 71 let them live. II, 2, 62 on high speed run his well-breath'd horse. I, 2, 149 the leading of loved As.: beat loud drums. 171 let my lord leave C. IV, 1, 68 leave his love. IV, 1, 203 melody strikes mute. I, 1, 9 makest mortals sweat. I, 2, 105 now make we equal stand in mutual view. II, 1, 98 march amain. 120 speech makes us

men. II, 2, 85 much complaint, and many passions. III, 2, 5 the earth was made for men. I, 1, 47 name and nation. II, 1, 94 nuptial night. V, 3, 11 a name for misery much known. II, 1, 56 nothing in Nature. III, 1, 2 know, Sy. has no knees. 82 knowing that virtue, wedlock, or good names. II, 1, 64 poison in all purges. 87 states that trust plots before Providence are toss'd like dust. 152 opposed trees makes tempests show their power. II, 3, 41 let me prosper, let routs prate. III, 2, 210 with piety to place. V, 3, 77 practise base prayers. III, 1, 190 your pardon, just-moved prince, and private ear. Prol. 12 princes of proud sceptres. I, 2, 60 prosper, o powers. I, 2, 122 stifles them all, their hands yet stuff'd with gold. II, 1, 23 strike with his deep stratagem. 69 states must not stick too nice. IV, 1, 56 shall set my soul on wing. V, 3, 31 sounds soft as Leda's breast. V, 4, 3 full of dismay'd unsteadiness he stood. 36 a sight would sad the gods. I, 1, 32 setting course and sailing up. 52 his sceptre once did yield this city. I, 2, 13 we must still seem to fly what we most seek. I, 2, 104/105 a sad train is seen, woe fear, tortures, lean need, famine and helpless tears. II, 1, 130 seldom seen. II, 3, 71 some among sedge. III, 1, 49 let my soul suffer first. 133 sorrow unseen. 155 with hostile siege the king has safely 'scaped. III, 2, 28 silence and secret anguish. III, 1, 52 as J do wish, to live, J long t'enjoy. I, 1, 25 Rome's soul hope, hath raised up men. I, 2, 103 with whom march burnings, murder, wrong, waste, rapes. I, 2, 101 makes turrets tremble. II, 3, 21 true touch of blood, of pity, and soft piety. 53 untimely by this lord was all betrayed. V, 4, 12 long time he toss'd his thoughts. II, 2, 45 our troops of horse make indisgraced retreat. I, 1, 49 winged vengeance. 60 wing a vessel. 67 shall feel their weakness in preferring weakness. I, 2, 99 leads up grim war, that father of foul wounds. 202 virtue perforce is vice. 213 worthy thy wife. II, 1, 112 o very woman. 138 wisdom in us woman. 146 he that gives way to fate is wise.

159 the world hath seen a woman. 172 Jove hates all vice, but vows' breach worst of all. II, 2, 38 infuse it in his wound, 'twill work amain. II, 3, 51 short words shall speak long woes. 97 women's words. 99 advise vile things. 99 you are no villain! — Gods and men, which way? III, 2, 1 the virtue of the world. 41 grief fits weak hearts, revenging virtue men. IV, 1, 3 the huge long vault's close vein. V, 2, 95 with no less weight than his dear vow. V, 4, 59 women's right wonder. I, 2, 47 after my word my well-bold action rusheth. 161 his wife a very maid. II, 1, 15 our very virtuous senate. 155 a widow, yet a hapless wife. II, 2, 92 revenge worthy. III, 1, 88 J held you virtuous, but now wise.

2. Wortwiederholung.

1. Anaphora I, 1, 5 thy. 2, 136 what. I, 2, 125. II, 2, 23 Jt cannot. 29. III, 1, 126. IV, 1, 185. V, 1, 12/15. V, 1, 80. 2, 67. 72. Ep. 6/12.

2. Epiphora I, 1, 41. 2, 62. III, 1, 89. 2, 19.

3. Annomination III, 1, 195 sleep there thy lasting sleep. I, 1, 67.

4. Epizeuxis I, 1, 1. 33, 44. 2, 27. 63. II, 1, 1. 52. 96. 149. 2, 59. 74. 92. 3, 53. 76. 108. III, 1, 19. 55. 63. 58. 95. 117. 188. 2, 29. 66. 79. IV, 1, 130. V, 1, 40. 41. 42. 67. 2, 13. 17. 32. 3, 59. 113. 4, 30.

5. Epanalepsis V, 3, 88 thou darest not die — some wine — thou darest not die.

II. Sinnfiguren.

1. Beteuerung.

A. Religion.

Götter I, 2, 180 witness, ye gods (So.). by all high powers I, 2, 208 (Car.).

B. Menschheit, Gegenstände.

Person und Hand V, 3, 29 by thee and this right hand (Mass.). Licht II, 2, 28 by light (Mass.).

C. Abstracta.

Gelübde I, 2, 145 by your vows to Carthage (Gelo.). by the oath of right good men I, 2, 205 (Mass.). Ruhm by the god of great men, — glory I, 2, 146 (Gel.). Liebe by thy affection III, 1, 46 (So.) und by that, by which all is, proportion III, 2, 64 (Mass.).

Mehrere Glieder IV, 1, 80 by thee, and by that power, by which thou art thus glorious (Sy.). by thy late vow of faith, and mutual league of endless amity V, 3, 40 (Lae.).

In der Form der Gradatio: by myself, or more, by Massinissa IV, 1, 54 (So.). by the fear of all, which thou know'st dreadful, or more, by ourself IV, 1, 172 (Eri.). by thy great name, but greater virtue, by our eternal love V, 2, 2 (Mass.).

Sätze II, 1, 129 high powers, ye know (Gelo.). as J do wish to live III, 1, 52 (So.). as thou art Scipio III, 2, 68 (Mass.) as thou art worthy IV, 1, 85 (So.). as thou art then thyself IV, 1, 86 (So.).

2. Apostrophe I, 1, 7. 33. 53. II, 1, 149. 160. 2, 73. 88. 90. 3, 34. III, 1, 178. IV, 1, 36. 203. 210. V, 1, 63. 80. 4, 40.

3. Gradatio II, 1, 127. III, 1, 76.

4. Häufung I, 1, 33/35. 61/62. III, 2, 13. III, 1, 58 (Subst.). IV, 1, 50 (Subst.).

5. Zergliederung I, 2, 98/105 (der Krieg). II, 2, 49/52. IV, 1, 24/27 (Fluch).

The Insatiate Countess.

Inhalt.

Die Gräfin Isabella, die vor kurzer Zeit ihren Gatten verloren hat, sucht mit grosser Begierde die Liebe des Grafen von Cypern, Roberto, zu gewinnen. Eben ist ihr dies gelungen, da wird sie auf einem Maskenfest, das Robertos Freunde an seinem Hochzeitstage veranstalten, von Liebe zu einer der Masken, dem Grafen Massino, ergiffen. Sie weiss ihn an sich zu locken und entflieht mit ihm nach Pavia. Hier treffen beide mit einem Freunde Massinos dem Grafen Gniaca zusammen, zu dem Isabella beim ersten Anblick in Liebe entbrennt. Gniaca weist ihre Anträge als Freund Massinos zurück, lässt sich jedoch schliesslich überreden, ihr Liebesverlangen zu stillen. Ihrem Gatten, der von der Jagd zurückkehrt, weist sie die Tür. Massina verlässt die Gräfin mit einem Fluch wegen ihres unsittlichen Lebenswandels und übersendet ihr einen Schmähbrief. Erzürnt darüber, fordert sie Gniaca auf, Massino zu töten. Dieser erklärt sich bereit, doch als er mit Massino zusammentrifft, versöhnt er sich mit ihm. In ihrer Verzweiflung naht sich Isabella ein spanischer Offizier, der sofort in Leidenschaft zu ihr entbrennt. Die unersättliche Gräfin verspricht ihm ihre Liebe, wenn er sie an Gniaca und Massino räche. Der Spanier tötet Massino, wird verhaftet und begnadigt. Isabella wird hingerichtet.

Die Sprache.

I. Tropen.

1. Metapher.

1. Gemeines Leben.

Die Nacht maskiert des Himmels Gesicht I, 1, 6 night masks up heaven's face. Liebe ist ein Kind I, 1, 74 love was an infant in my oratory. Die Arme (Umarmung) sind ein Grab I, 1, 80 and tomb thee in mine arms. Der Körper ist das Grab der Seele V, 1, 95 your soul within the painted sepulchre of flesh. Der Körper ist eine Stadt von Fleisch III, 1, 51 though death be entered in this tower of flesh. Freude schwellt die Liebe an I, 1, 116 joy swell your love. Die Sphären tanzen II, 1, 151 the spheres ne'er danced unto a better tune. Der Stern lächelt II, 1, 255 a star that smiles. Die Sterne sind die Fackeln der Nacht V, 2, 245 night with thousand torches ushering the way. Die Sterne sind die Augen des Himmels III, 1, 4 heaven's eyes look faintly. Die Sonne ist das Auge des Himmels IV, 5, 28 as spottless as the eye of heaven. Die Augen sind die Kugeln der Liebe IV, 3, 96 Cupid dances on those globes of love. Reichtum und Tugend sind Leitern zu einer höheren Stellung I, 1, 259 more riche, more virtuous . . . . which are ladders to an higher reach. Worte sind Musik II, 1, 152 'twas music that he spake. Erzwungene Ehe ist die Schwester der Furien I, 1, 281 enforced marriage to be the Furies' sister. Das Hochzeitsbett ist der Himmel auf Erden II, 1, 248 my nuptial bed, the heaven on earth. Rache wird auf die Stirn geschrieben I, 1, 314 write revenge high in thy husband's brow. Die Rache steigt hoch II, 2, 104 my vengeance mount high in my lust. Rache ertränkt die Liebe in Blut IV, 3, 58 rage shall drown faint love in a crimson flood. Anna ist der Fussstuhl J. s IV, 3, 7 art not my footstool. Js. ist eine Speise für das Gerücht IV, 2, 1, J was born, to be the food of rumour. Das Verlangen entflammt und wird ausgelöscht IV, 2, 113 yet now desire is quench'd, flamed once in height.

Verlangen ist eine unauslöschliche Flamme III, 4, 18 desire, thou quenchless flame that burn'st our souls. Die Flammen der Wut I, 1, 324 these hot flames of rage. Wut wird ernährt I, 1, 364 rage in man should be well nourish'd. Der Anblick wird ernährt IV, 1, 46 what rarity of woman feeds my sight. Abwechselung nährt III, 2, 60 variety shall feed variety. Die Zeit verschlingt III, 4, 1 time, that devour'st all mortality. Die Zeit verzehrt sich selbst III, 4, 33 time now with pleasure shall itself consume. Das Gerücht verschlingt den guten Ruf IV, 2, 2 rumour, that devours my fame. Der Neid verschlingt I, 1, 340 Envy's mouth 341 that devours all he meets. Neid ist blind III, 1, 33 envy is blind. Blut wäscht weiss IV, 3, 112 blood shall wash thee white. Das Herzblut springt ins Gesicht II, 2, 62 his heart-blood spring for joy in his face. Blut brennt wie Feuer III, 2, 111 my blood burns like fire. Die Liebe brennt IV, 2, 112 love will ever burn. Liebe umarmt III, 2, 33 our loves are friendly twins. Schlingen der Liebe IV, 2, 94 the snares of her false love. Schwanger sein mit Lachen III, 3, 1 J am with child of laughter. Beleidigung sitzt auf dem Schwerte IV, 2, 46 wrongs now sit upon my sword. Tränen blenden III, 4, 110 tears blinds man of reason. Wunden murmeln V, 1, 24 the bubbling wounds do murmur. Gerechtigkeit wird getötet IV, 1, 51 kill not thy justice. Vernunft herrscht über Wut IV, 2, 58 let reason govern rage. Rat ist ein Pfad IV, 2, 90 thy counsel is the path. In Leid ertrunken V, 1, 183 drown'd in woe. In Vergessenheit ertrinken IV, 2, 65 and drown'd thy soul in lethy faculties. Das Herz bricht IV, 3, 31 ere the heart can break. Die Brust bricht V, 1, 37 break, my breast. Das Leben ist ein Lösegeld V, 1, 90 were my life instant ransom. Die Lüge ist ein verfälschter Wein V, 2, 8 yet why should he steal, that is a loaden vine. Der Zorn wird weggewischt V, 2, 128 wipe away the watery-coloured anger. Die Seele ist bankerott IV, 3, 115 whose empty souls are bankrupt of true worth. Die Erde ist die Bühne des Himmels IV, 5, 4 the stage of heaven is hung

with solemn black. Der Hass ist tot IV, 5, 55 thy hate is dead. In Blut weinen = bluten V, 1, 23 cease to weep in blood. Im Blute schwimmen IV, 2, 84 they'll swim through blood. Beispiele, wo M. Metaphern anwenden musste, sind IV, 3, 21 this prison made of flesh and bone und IV, 3, 105 my love's dowry.

2. Natur.

Die Flut der Jugend I, 1, 55 the first flow of youth. Die Ebbe des Lebens I, 1, 56 ere the ebb of unwelcome change shall come. Zunge fliesst von Beredsamkeit V, 1, 13 tongue flows over with harmful eloquence. Das Auge ist ein Stern I, 1, 333 that bright star her eye. Liebesgenuss ist die Sonne des Vergnügens III, 4, 158 pleasure's sun. Amago ist die Sonne der Tugend IV, 1, 8 from you the sun of virtue. Der Donner des Gesetzes IV, 1, 139 law's thunder. Liebhaber sind das Brennholz der Lust V, 1, 58 three earls .... are known to ha' been the fuel to her lust.

3. Kriegsleben.

Der Witz ist eine Waffe III, 4, 112 wit arms a woman.

4. Musik.

I, 1, 242 we two are one another's grounds, without which would be no music. Und I, 1, 243 and the prick-song we use shall be our husbands.

5. Tierleben.

Js. ist eine Schlange V, 1, 10 now thou art freed from out the serpent's jaws. Cl. und Rog. sind Vögel vom gleichen Schlage II, 2, 59 they are birds of a feather, and will fly together.

2. Personification.

I. Gott und Göttliches.

1. Gott

als Beschützer I, 1, 23 God defend that any profane hand 24 should offer sacrilege to such a saint. Als Schöpfer

I, 1, 267 God hath called me to this noble state. Als Freudenspender I, 1, 392 God give us joy.

2. Christus

als Retter I, 1, 160 his Messias shall not save thee.

3. Götter

als Spender des Guten I, 1, 44 and thank the gods, for they can give us good. Als Gott der Liebe I, 1, 332 the gods of love command. Als Rächer II, 4, 17 the gods send her remorse, a poor old age, eternal woe, and sickness' lasting rage. Als Begünstiger I, 1, 31 that inmortals wink at my offence.

4. Jupiter

ist gerecht III, 1, 39 Jove is just.

5. Cupido

als Verführer II, 1, 111 sure Cupid's here, disguised like a pretty torchbearer, and makes his brand a torch, that with more sleight he may entrap weak women. Vielleicht auch II, 3, 62, doch ist auch Meton. möglich.

6. Phöbus und Thetis

II, 1, 240 ere Phoebus' steeds once more unharness'd be, or ere he sport with his beloved Thetis, the silver-footed goddess of the sea.

7. Parzen

als Widersacher II, 1, 201 the fates will not permit . . . . 203 J should convey it with me. IV, 3, 92 death is but empty air the fates have twisted.

9. Furien

II, 4, 20 Furies supply that place.

II. Geschick.

II, 1, 144 the worse my fate, that ploughs a marble quarry. III, 1, 58 what hellish destiny did twist my fate! III, 1, 85 thus falls a monarch, if fate push at him.

III. Natur.

1. Natur

als Gesetzgeberin II, 3, 99 there's no cause can turn the settled course of Nature's laws. Als Schöpferin III, 2, 44 nature did rob herself when she made him.

2. Himmel als Schützer der Ehe

II, 1, 6 this knot may never be sever'd, as Heaven smiles at it.

3. Sonne als Kupplerin

I, 1, 455 let the sun view with an open face, 456 and afterward shrink in his blushing cheeks, 457 ashamed and cursing of the fix'd decree, 458 that makes his light bawd for the crimes of men.

4. Mond

IV, 5, 6 the night's great queen, that maiden governess, 7 musters black clouds to hide her from the world, 8 afraid to look on my bold enterprise, er schämt sich der Verbrecher, die in der Nacht ihr Wesen treiben.

5. Nacht,

sei meiner Liebe günstig II, 1, 253 sullen night, 254 that look'st with sunk eyes on my nuptial bed, 255 with ne'er a star that smiles upon the end, 256 mend thy slack pace, and lent the malcontent, 257 the hoping lover, and the wishing bride, 258 beams that too long thou shadowest. Sie zürnt III, 1, 1 night, like a solemn mourner, frowns the earth. Als Maske V, 2, 244 night, like a masque, is enter'd heaven's great hall, 245 with thousand torches ushering the way.

6. Leben

III, 1, 110 life, like a fearful servant, flies his master, lässt den Menschen treulos im Stich.

7. Tod

als Eroberer III, 1, 51 though death be entered in this tower of flesh, 52 he is not conqueror. Er peinigt die Menschen I, 1, 41 his heart hath wrestled with death's pangs.

IV. Abstracta.

1. Grazie, Tugend, Ehre

I, 1, 302 but there's the beauty without parallel, 303 in whom the Graces and Virtues meet! 304 In her aspect mild Honour sits and smiles.

2. Freundschaft als Liebling der Götter und Wächter Jupiters

I, 1, 318 friendship, that is 319 mutually embraced of the gods, 320 and is Jove's usher to each sacred synod.

3. Lust als Betrügerin

II, 3, 50 or did my lust beguile me of my sense, 51 making me feast upon such dangerous cates, 52 for present want, that needs must breed a surfeit?

4. Freude und Leid als Kämpfer

III, 1, 64 joy and grief 65 fight in my blood.

5. Neid, er schändet

III, 1, 61 that viper Envy shall not spot thy fame.

6. Furcht und Rache

IV, 3, 97 fear is my vassal. R. als Zuchtmeister IV, 3, 136 revenge now shakes his rods.

7. Gerechtigkeit, als lächelnder Freund

IV, 1, 125 Justice, that smiles on those, und im Zorn on him must frown.

8. Schönheit

IV, 3, 137 beauty condemns you. Als Friedensvermittlerin IV, 3, 52 beauty can turn the rugged face of War, 53 and make him smile upon delightful Peace, 54 courting her smoothly like a femalist.

9. Liebe als Machthaberin

IV, 3, 55 J grow a slave unto my potent love, 56 whose power change hearts, make our fate remove. Als Fallenstellerin IV, 2, 94 we have escap'd the snares of her false

love. Als Freundin und kräftiger Beistand J.s IV, 2, 45 love arms my hand, makes my soul valiant.

10. Finsternis, als Helferin
IV, 5, 3 darkness must lend aid to my revenge.

11. Die Kirche als Mittelsperson
I, 1, 374 by our mother Church, that binds 375 and doth atone in amity with God 376 the souls of men, that they with men be one.

V. Konkreta.

1. Herz, als Kämpfer gegen Höllenqualen
I, 1, 41 his heart hath wrestled with death's pangs.

2. Blick des Auges, als Lenker des Geschickes
I, 1, 333 her eye, that guides my fate.

3. Zunge, als Betrügerin
III, 1, 158 the tongue betrays the heart of guilty murder.

4. Zeit, als Läufer und alter Mann
III, 4, 1 time, that devour'st all mortality, 2 run swiftly these few hours, 3 and bring Gniaca on thy aged shoulder. 5 Do this, gentle Time, 6 and J will curl thine aged silver lock, 7 and dally with thee in delicious pleasure. 8 Medea — like J will renew thy youth, 9 but if thy frozen steps delay my love, 10 J'll poison thee, with murder curse thy paths, 11 and make thee know a time of infamy.

3. Metonymie.

1. Ursache für Wirkung.
Donner für Blitz III, 1, 38 may thunder strike me. IV, 3, 22 J'd not trust thunder with my fell revenge. Zunge für Sprache III, 2, 56 his tongue strikes music ravishing my sense. Blut f. Geschlecht IV, 1, 134 thou monster of my blood, so IV, 1, 120. Kreuz f. Last IV, 1, 81 thou hast always been

cross to me. Ferner Vulcan f. Liebe II, 3, 91; ebenso Cupido III, 4, 61. IV, 3, 51. Venus III, 4, 64. 76. Phoebus für Sonne II, 4, 4. III, 1, 3. 71. Mars f. Kriegsdienst IV, 3, 51.

2, Stoff.

Gold f. Geld III, 2, 40 und IV, 2, 101 there's gold. Fleisch f. Mensch III, 3, 20. 4, 69. 153.

3. Raum.

brain als Sitz der Sinne I, 1, 252 fortune makes my brain suppose. heart als Sitz der Liebe I, 1, 415 sweet, receive it (a lettre) and in it my heart; ebenso II, 1, 117. Desgl. soul I, 1, 417 think that my soul was secretary to 't. soul als Sitz der Sinne IV, 2, 65. blood als Sitz der Liebeslust III, 4, 78 sing notes of pleasure to elate our blood. world f. deren Bewohner, die Menschen III, 2, 109. IV, 3, 39. IV, 3, 107.

4. Abstraktum für Konkretum.

I, 1, 403 the beauty of this eye = schöne Augen. III, 1, 50 miracle of woman = wunderbares Weib, so V, 2, 203 fame of woman, wohl berüchtigtes Weib. Die Wache der Stadt III, 1, 86 the city's security. Andere Beispiele sind III, 1, 30 this act gives food to envy. III, 1, 111 art must atone them = der Arzt; ebenso III, 2, 66. III, 2, 72 thus innocence by craft is soon betray'd = der Unschuldige und der Starke; auch IV, 3, 125. IV, 1, 54 punishment for my sins = meine böse Taten. IV, 3, 62 to infuse life into death = den Toten. Ferner stehen für Konkr. valour IV, 3, 111. nobleness V, 1, 2. hate III, 4, 105. IV, 2, 14. murder IV, 5, 50. V, 1, 7. misery V, 1, 150. temperance I, 1, 311. wrath I, 1, 311 it inflames temperance and temp'rates wrath = den Mässigen und Zürnenden. III, 2, 31 such joy feels friendship in society = die Freunde. Formelhaft ladyship I, 1, 21. II, 1, 159. lordship I, 1, 288. 297. III, 4, 125. honour I, 1, 447. III, 2, 53. beauty f. schöne Frauen III, 2, 31. 90. friendship II, 3, 69. III, 4, 55. highness IV, 1, 38. V, 2, 94. fatherhood V, 1, 155. love I, 1, 127. II, 1, 239. 261. III, 1, 48. 45.

III, 2, 66. 74. 127. 4, 104. IV, 3, 120. 4, 26. Begräbnis für Grab V, 1, 227 to funeral with her body and this lord's.

5. Umschreibung des Personale.

I, 1, 41 his heart — he. 348 my lowly limb = me. I, 1, 345. III, 2, 110 my soul = me. III, 4, 36 thy soul = you. III, 4, 51. IV, 1, 136 = you. I, 1, 345 within my blood = me. III, 1, 65 in my blood = me. my life V, 1, 75 = me. IV, 1, 135 thy life = you.

4. Synecdoche.

1. Teil für Ganzes.

Tag f. Leben V, 1, 122 and wish your days lengthen'd one summer longer. III, 1, 86 heart in der Anrede.

2. Besonderes für Allgemeines.

I, 1, 40 they sail against the wind that wail the dead = tun vergebliches; ebenso II, 1, 144 my fate, that ploughs a marble quarry und 147 J sail against the wind. I, 1, 53 now his soul her Argus' eyes hath closed = wachsame Augen; ähnlich V, 2, 235 let not Argus' eyes be sleeping. IV, 2, 13 who loves J. the Jns. needs Atlas' back = stark sein. I, 1, 317 'twere worthy Cicero's tongue = einer gewaltigen Rede. V, 2, 242 shouldst thou Diana wed = ein keusches Weib. I, 1, 161 J'll send thee to him in collops = kurz und klein hauen. I, 1, 210 from the bodkin to the pincase = vollständig. II, 1, 162 J am his now, as sure as Juno's Jove's = ganz sicher. II, 3, 76 to draw me through a wilderness, were't armed with furies, as with furious beasts = überall hin, und wäre es noch so schrecklich. III, 2, 112 hell's pain = die grösste Qual. IV, 5, 41 and this the crown of all my actions = meine schönste Tat. V, 1, 52 had it been Croesus' wealth = grosser Reichtum. V, 1, 132 low as my destiny = tief gebeugt. V, 1, 110 J swear you die, were you my father's daughter = auf jeden Fall. V, 2, 150 J will sooner expect a

Jesuit's recantation, or the great Turks conversion, than her chastity = alles andere. III, 4, 31 fivefold happy = überaus glücklich. III, 4, 56 our power commands the rich, the wise, the fool = allen. I, 1, 29 life and my firstborn should not satisfy = nichts. II, 1, 90 thou shalt as soon find Truth telling a lie, Virtue a bawd, Honesty a courtier, as me turn'd recreant to thy least design = nichts wird abwenden. II, 2, 34 he has not left out a prick. III, 2, 52 hell nor earth can keep love in subjection. IV, 5, 20 that dread not hell = nichts. V, 1, 40 what Tanais, Nilus, or what Tigris swift, what Rhenus ferier than the cataract, — although Neptolis cold, the waves of all the Northern Sea etc. = nichts kann mich reinigen. V, 2, 2 wherein no thread or clue presents itself = nichts. III, 4, 101 my faith to thee, like rocks, shall never move = nie und nimmer. III, 4, 157 your loves endure like dew upon the grass = nur kurze Zeit. V, 1, 122 and wish your days lengthen'd one summer longer = wenn auch nur auf kurze Zeit. II, 1, 240 ere Phoebus' steeds once more unharness'd be, or ere he sport with his beloved Thetis = bald. II, 2, 78 before a month come to an end = bald. II, 1, 235 take the wings of night, and post with them to P. = möglichst schnell.

3. Einzahl für Mehrzahl = Individuum für Gattung. Ein treuloser Verräter ist ein Judas II, 2, 37 J ever thought by his red beard he would prove a Judas. Ein tüchtiger Arzt ist ein Hippocrates III, 2, 124 here's a profound Hippocrates. Gattung f. Individuum: Waffe f. Schwert IV, 2, 77 put up your weapon. Glas f. Spiegel V, 1, 61 here is a glass wherein to view her soul.

4. Bestimmte Zahl für allgemeine Angabe.
I, 1, 36 one minute f. kurze Zeit. V, 1, 36 to me life is ten times more terrible = viel schrecklicher. IV, 3, 98 a hundred times in life a coward dies = fast immer. V, 2, 245 night with thousand torches ushering the way = mit unzähligen Fackeln. Ebenso II, 2, 89 after a million kisses.

5. Vergleichung.

A. Ähnlichkeit.

a) Vergleich.

α. Aus dem Altertum.

Die Liebesfunken fliegen wie auf Vulcans Amboss die Funken des Feuers II, 1, 111 sure Cupid's here . . . . 114 here the sparks fly, as in Aetna from his father's anvil. Ich will deine Liebe erregen, wie wenn ich die Venus selbst wäre III, 2, 101 love me! and like love's queen J'll fall before thee, enticing dalliance from thee with my smiles, and steal thy heart with my delicious kisses. Eingesperrt wie Daedalus I, 1, 49 he buried me alive, and mewed me up like Cretan Daedalus, and with wall-ey'd jealousy kept me from hope of any waxen wings to fly to pleasure. Ein Hochzeitstag blutig wie der des Hercules I, 1, 151 J'll make my marriage-day like to the bloody bridal Alcides by the fiery Centaurs had! Schöner als die Venus des Apelles II, 1, 100 and as Apelles limn'd the Queen of Love, in her right hand grasping a heart in flames, so may J thee, fairer, but crueller. Schön wie Adonis III, 4, 34 how like Adonis in his hunting weeds, looks this same goddes-tempter. Strahlender als Danae II, 3, 69 for such a beauty, brighter than his Danae, Jove should (methinks) now come himself again. Eine Zauberin wie Medea III, 4, 8 Medea-like J will renew thy youth. Veränderlich wie Proteus IV, 3, 132 our pleasures, Protean-like, in sundry shapes shall with variety stir dalliance. Viele Tränen vergiessen wie Niobe V, 2, 69 J'll win your pardon, or with tears, like Niobe, bedew a —. Schreien wie Phalaris' Stier V, 2, 208 J had rather roar to death with Phalaris' bull, than, Darius-like, to have one of my wings extend to Atlas, the other to Europe. Täuschen wie Mycerinus V, 2, 246 to Risus will we consecrate this evening; like Mycerinus cheating th'oracle, we'll make this night the day. Trauernd wie Hero III, 1, 44 if life retain his seat within you, speak! else like that Sestian dame, that saw her love

cast by the frowning billows on the sands, and lean death, swoll'n big with the Hellespont, in bleak Leander's body, — like his love, come J to thee. Unvollständig II, 4, 5 whither is she gone? — even as Jove went to meet his Semele. Die Form eines Vergleichs V, 2, 166 he's stung already: as if his eyes were turn'd on Perseus' shield, their motion's fix'd, like to the pool of Styx.

β. Aus dem Menschenleben.

1. Verurteilter Übeltäter

I, 1, 113 how now, Count Arsena? — not unlike the condemn'd malefactor, that hears his judgement openly pronounced.

2. Wollüstling

I, 1, 252 your birth and fortune makes my brain suppose that like a man heated with wines and lust, she that is next your object is your mate, till the foul water have quench'd out the fire.

3. Sklave

III, 1, 110 life, like a fearful servant, flies his master. IV, 2, 72 else live a bondslave to diseased lust.

4. Höfling

III, 1, 87 J'll give you your charge, and then, like courtiers, every man spy out.

5. Leidtragender

III, 1, 1 night, like a solemn mourner, frowns on earth, envying that day should force her doff her robes, or Phoebus chase away her melancholy.

6. Schiffbrüchiger

III, 2, 3 speak, how fare you after travel? — like one that scapeth danger on the seas, yet trembles with cold fears, being safe on land, with bare imagination of what's past.

7. Chronist

V, 1, 80 not content to enjoy my youth and beauty, riches and my fortune, but like a chronicler of his own vice, in epigrams and songs he tuned my name.

8. Künstler

V, 1, 169 withal imagine that she had a lord, jealous the air should ravish her chaste looks: doting like the creator in his models, who views them every minute, and with care mix'd in his fear of their obedience to him.

9. Bäcker

II, 1, 28 they had come in with some city show else; hired a few tinsel coats, at the vizard-makers, which would ha' made them look for all the world like bakers in their linen bases and mealy vizards, new come from boulting.

10. Promoter

IV, 1, 61 your lustful kinsman came sneaking to my house like a promoter to spy flesh in the Lent.

11. Teufel

V, 2, 194 spice of a new halter, when you go a-ranging thus like devils, would you might burn for't as they do! (s. Anm. bei Bullen).

12. Tod

IV, 3, 17 her sight like death doth fear me.

13. Gesänge Petrarcas

V, 1, 174 suppose her sung through famous Italy, more common than the looser songs of Petrarch, to every several zany's instrument.

14. Heilkunde

I, 1, 174 if J get within thee hadst thou the scaly hide of a crocodile, as thou art partly of his nature, J would leave thee as bare as an anatomy at the second viewing.

15. Frühgeburt

I, 1, 380 wishing unfeignedly it may sink low, and, as untimely births, want power to grow.

16. Leuchtturm

II, 1, 117 my heart's on fire, and unto mine eyes, the raging flames ascend like to two beacons, summoning my strongest powers.

17. Reines Gold

III, 4, 137 believe it, lord, Isabella's ill-pass'd life, like gold refined, shall make a perfect wife.

18. Musik

I, 1, 412 thou art like the bass viol in a consort, — let the other instruments wish and delight in your highest sense, thou art still grumbling.

19. Maske

V, 2, 244 night, like a masque, is enter'd heaven's great hall, with thousand torches ushering the way.

γ. Aus der Natur.

1. Augen

strahlend wie die Sonne II, 4, 37 women, your eyes shed glances like the sun. Rein wie die Sonne IV, 5, 28 that is as spotless as the eye of heaven.

2. Schön wie der Mond

I, 1, 430 others, compared to her, show like faint stars to the full moon of wonder in her face.

3. Frei wie die Luft

I, 1, 54 J am free as air.

4. Wie ein Schatten folgt Isabella den Tritten Mass.'s

II, 1, 214 J must have him, or, shadow-like, follow his fleeting steps.

5. Liebe, die rein ist, wie die Blumen des Mai

I, 1, 95 and think my love as pure as the first opening of the blooms in May.

6. Atem, süss wie die Rose duftend

III, 4, 32 his breath like roses casts out sweet perfume.

7. Blut, tobend wie das aufgeregte Meer

II, 3, 42 my blood, like to a troubled ocean, cuff'd with the winds, incertain where to rest, butts at the utmost shore of every limb.

8. Adern, angeschwollen wie ein Fluss
III, 4, 71 how much more in me, whose youthful veins, like a proud river, overflow their bounds?

9. Hass sinkt tiefer als ein Strudel
V, 2, 201 here sink our hate lower than any whirlpool.

10. Treue, fest wie Felsen
III, 4, 101 my faith to thee, like rocks, shall never move.

11. Liebe, vergänglich wie der Tau auf dem Grase
III, 4, 157 your loves endure like dew upon the grass; when pleasure's sun shines on your virtues, all your virtue's done.

12. Blut brennt wie Feuer
III, 2, 111 my blood burns like fire.

13. Rache, vernichtend wie der Blitz
III, 4, 164 revenge in women falls like dreadful thunder.

14. Liebe brennt immer, wie das Feuer im Ätna
IV, 2, 112 love is like Aetna, and will ever burn.

15. Braut, frisch wie der Monat Mai
I, 1, 437 yet she a fresh bride as the month of May.

δ. Aus dem Tierleben.

1. Zurückgezogen wie eine Schildkröte
I, 1, 2 she's retired as the turtle.

2. Laufen wie ein Dromedar
I, 1, 179 thou wouldst run like a dromedary.

3. Wie ein Schaf zur Schlachtbank gehen
I, 1, 296 does any man think J'll go like a sheep to the slaughter.

4. Wie der Löwe sich vor Diana niederlegt, so Rog. vor der Geliebten, um ihren Worten zu lauschen
I, 1, 342 had the last, or the least syllable of this more than immortal eloquence commenced to me when rage had been so high within my blood that it o'er-topt my soul, like to the lion when he hears the sound of Dian's bowstring in

some shady wood, J should have couch'd my lowly limb on earth and held my silence a proud sacrifice.

5. Gesang, lieblich wie der der Lerche
III, 1, 13 sing, boy, like the morning's lark.

6. Wie eine Schlange auf der Brust kriechen
III, 1, 63 like a serpent J'll creep on my breast.

7. Zähes Leben wie eine Katze haben
V, 2, 36 may they have nine lives like a cat.

8. Kapaun
III, 1, 91 may J never be counted a cock of the game if J fear spurs, but the gelded like a capon for the preserving of my voice.

9. Trunken wie der Leopard (vgl. Anm. Bullen)
V, 2, 116 sure J fell into my marriage-bed drunk, like the leopard.

10. Habicht
V, 2, 188 J will scour thy gorge like a hawk.

b) Gleichnis.

1. Andromeda.
II, 1, 246 so to the house of death the mourner goes, that is bereft of what his soul desired, as J to bed — J to my nuptial bed, the heaven on earth; so to thought-slaughters went the pale Andromeda, bedew'd with tears. when every minute she expected gripes of a fell monster, and in vain bewail'd the act of her creation.

2. Ross und Sturmwind.
II, 3, 58 even as a headstrong courser bears away his rider, vainly striving him to stay; or as a sudden gale thrusts into sea the haven-touching bark, now near the lea, so wavering Cupid brings me back amain, and purple Love resumes his darts again.

3. Die Sonne.

II, 4, 37 women, your eyes shed glances like the sun: now shines your brightness, now your light is done. On the sweetest flowers you shine — 'tis but by chance, and on the basest weed you'll waste a glance. Your beams, once lost, can never more be found, unless we wait until your course run round.

4. Die zerflückte Rose.

V, 1, 61 here is a glass wherein to view her soul, a noble but unfortunate gentleman, cropp'd by her hand, as some rude passenger doth pluck the tender roses in the bud.

5. Die ausgelöschte Kerze.

I, 1, 100 and as this taper, due unto the dead, J here extinguish, so my late-dead lord J put out ever from my memory, that his remembrance may not wrong our love, as bold-faced women, when they wed another, banquet their husbands with their dead love's head. And as J sacrifice this to his ghost, with this expire all corrupt thoughts of youth, that fame-insatiate devil jealousy, and all the sparks that may bring unto flame, hate betwixt man and wife, or breed defame.

c) Allegorie.

I, 1, 6 as melancholy night masks up heaven's face, so doth the evening star present herself unto the careful shepherd's gladsome eyes, by which unto the fold he leads his flock. Die Nacht könnte Isabellas Schlafgemach bedeuten, der Abendstern ist Isabella.

I, 1, 13 see how yond star, like beauty in a cloud, illumines darkness: der Stern = Isabella, die Finsternis ist wieder das dunkle Zimmer.

II, 1, 205 he's gone! That lightning that a while doth strike our eyes with amaz'd brightness, and on a sudden leaves up in prison'd darkness.

II, 3, 67 so fell the Trojan wanderer on the Greek, and bore away his ravish'd prize to Troy: Tr. wand. = Massino, the Greek = Isabella.

B. Verschiedenheit.

a) Antithese.

I, 1, 111 are you that were in for all day, now come to be in for all night: Tag — Nacht. I, 1, 116 joy swell your love; cypress and willow grace my drooping crest: Freude — Trauer. I, 1, 230 our husbands such inveterate foes, and we such entire friends: unsere Gatten sind Feinde — wir Freunde. I, 1, 236 if J please him in one thing, he shall please me in all: ich — er, in einem — in allem. I, 1, 311 it inflames temperance and temp'rates wrath: die Massvollen erregen — die Erregten mässigen. I, 1, 410 J liked the former jar better. Then they show'd like men and soldiers, now like coward and lechers: früher mutig, jetzt feige. II, 2, 42 J'll be true to thee, though a liar to my husband: für dich die Wahrheit — für meinen Gatten die Lüge. II, 4, 25 the meanest whore will have one buckler, but your great ones more: die Hure aus niedrigem Stande hat einen Beschützer — Isabella mehrere. II, 4, 39 On the sweetest flowers you shine — 'tis but by chance, and on the basest weed, you'll waste a glance: zarte Blumen — Unkraut, zufällig bescheinen — Glanz verschwenden. III, 1, 7 be unpropitious, night, to villain thoughts, but let thy diamonds shine on virtuous love: schurkische Gedanken — tugendhafte Liebe. III, 1, 37 your love is precious, yet mine honour's dear: eure Liebe — meine Ehre. III, 1, 76 mine is the earth, thine the refined fire; J am mortal, thou divine: ich weltlich und sterblich — du göttlich und unsterblich. III, 3, 11 but though they have made us good sport in speech, they did hinder us of good sport in action: Wort und Tat. III, 4, 82 still J am thy captive, yet thy thoughts are free: ich gefangen — du frei. III, 4, 128 my lust was blind, but

now my soul's clear-sighted: Lust — Seele, blind — klarsehend. III, 4, 139 J stand on firm ground now, before on ice: jetzt — früher, fester — schwankender Grund. IV, 1, 125 Justice, that smiles on those, on him must frown: Lächeln und Zürnen. IV, 2, 54 J come not to dispute but execute: reden — handeln. IV, 3, 25 my rage respects the persons, not the facts: die Personen — ihre Taten. IV, 5, 56 valour makes murder light, which fear makes lead: Mut — Furcht, leicht — schwer. Endlich noch IV, 3, 66 then 'tis your thoughts, not J, that do offend.

b) Oxymoron.

Das einzige Beispiel in der I. C. ist IV, 5, 1 day was my night, and night must be my day. Vielleicht auch V, 1, 224 J fall to rise.

6. Hyperbel.

a) Des Vergleichs.

Unmöglich ist es für das Weib, die Liebe zu verbergen I, 1, 91 It is as hard for us to hide our love 92 as to shut sin from the Creator's eyes. Schnelle Flucht I, 1, 182 J'll make thee skip like an ounce. Unmöglich II, 3, 95 'tis easier far to make the current of a silver brook convert his flowing backward to his spring than turn a woman wooer. Strahlende Augen II, 4, 37 women, your eyes shed glances like the sun. Bezaubernde Augen V, 1, 211 they (eyes) have been more gazed at than the god of day. Brennende Augen V, 2, 169 and form the hollow arches of his quick eyes comes comet-trains of fire, bursting like hidden furies from their caves. Ewige Treue III, 4, 101 my faith to thee, like rocks, shall never move. Standhafte Liebe III, 4, 102 the sun shall change his course ere J my love. Nicht zu befriedigende Lust IV, 2, 85 their pleasure like a sea, groundless and wide, a woman's lust was never satisfied. Sehr schnell II, 1, 243 fly like the northern wind, or swifter —

Anna — fleet like to my mind. Ebenso III, 2, 71 as swift as thought fly J to wish thee aid. Aussergewöhnliche Taten I, 1, 401 J would have thought deeds beyond all men's thoughts, and executed more upon his corps.

b) Der Synecdoche.

Kurz und klein schlagen I, 1, 161 J'll send thee to him in collops. Unvergleichliche Schönheit I, 1, 302 there's the beauty without parallel, und 305 who looks there, were if the savage bear but would derive new nature from her eyes. Ebenso III, 2, 44 Nature did rob herself when she made him, blushing to see her work excel herself. Auch IV, 3, 135 thou dost excel the gods in wit and feature. Strahlende Augen IV, 3, 95 your bright eye, where Cupid dances on those globes of love. Viele Tränen vergiessen II, 4, 33 when J was absent then her galled eyes would have shed April showers, and outwept the clouds in that same o'er passionate mood, when they drowned all the world. Glänzendes Mahl, wunderbare Musik, köstliche Wohlgerüche III, 4, 25 prepare a banquet fit to please the gods; let sphere-like music breathe delicious tones into our mortal ears; perfume the house with odoriferous scents, sweeter than myrrh, or all the spices in Panchaia. Reichlich gekostete Freuden III, 4, 84 J have swum in seas of pleasure without ground, ventrous desire past depht itself hath drown'd. Im Blute schwimmen IV, 2, 84 they'll swim through blood for sin's variety. Die Macht der Sprache IV, 3, 61 J'll speak to hear her speech, whose powerfull breath, is able to infuse life into death. Grosse Gefahren auf sich nehmen IV, 3, 83 J'll double all the works of Hercules, expose myself in combat against an host, meet danger in a place of certain death, yet never shrink, or give way to my fate; bare-breathed meet the murderous Tartar's dart, or any fatal engine made for death. Unzählige Freuden IV, 3, 141 J taste heav'n's joys, but cannot count the number. Die Liebeslust der Isabella wird viele edle Männer töten V, 1, 54 her lust would

make a slaughter-house of Italy. Seiner Liebe zu Thais gibt Clar. in folgenden Wort Ausdruck I, 1, 399 thou art a blessed angel, sent down from the gods t' atone mortal men. Lob der Schönheit und Liebe Isabellas IV, 2, 61 thou hast wrong'd the Phoenix of all women rarest, she that's most wise, most loving, chaste and fairest. Unvergleichliche Liebe I, 1, 83 my love's as chaste as thou art fair, and both exceed comparison.

7. Epitheton.

1. Formelhaft.

V, 1, 22 brave Spaniard. I, 1, 153 dear husband, I, 1, 336 good husband. III, 4, 104 dear love. III, 2, 27. 123 dear friend. III, 4, 90 divinest woman. So IV, 3, 69. IV, 3, 134 divinest creature. III, 4, 151 disdained lord. III, 2, 25 endeared friend. IV, 1, 14 endeared kinsman. II, 1, 1 fair lady-widow. II, 1,82 fair widow. II, 1, 54 fair bride. II, 1, 96 fair sir. II, 3, 93 fair lady. III, 2, 26 fairest lady. V, 2, 131 fair ladies. V, 2, 129 fair lord. II, 1, 1 grave Lord Cardinal. V, 1, 71 good my Lord Cardinal. I, 1, 183 good sir. II, 1, 171 good gentlemen. III, 3, 14 my good man. V, 1, 74. V, 1, 96 good madam. good my lord I, 1, 251. 360. II, 1, 51. 67. 4, 55. III, 1, 109. 4, 117. 123. 142. V, 1, 130. 126. IV, 3, 30 gallant Spaniard. V, 2, 120 gracious duke. V, 1, 109 holy confessor. 152 holy friar. 159 holy sir. IV, 1, 7 mighty duke, so V, 1, 127. — I, 1, 426 noble Count. I, 1, 433 noble Viscount. III, 4, 115 noble Lord. V, 1, 136 noble Count. IV, 2, 18 proud heart. 5, 64 proud Spaniard. V, 1, 32 proud Venetian state. III, 4, 145 religious lord. II, 1, 135. V, 1, 113 sweet lady. IV, 5, 38 valiant Spaniard. II, 1, 11 worthy mistress. II, 1, 228 worthy Count.

2. Charakteristisch.

I, 1, 399 blessed angel. II, 4, 23 barren coldness. III, 1, 6 black night's solemnity. III, 2, 5 cold fears. I, 1, 1 dark hole. IV, 3, 15 faint-hearted coward. IV, 3, 121 ignoble

villains. I, 1, 354 inhospitable wilderness. III, 1, 47. 2, 68 lean death. I, 1, 6 melancholy night. II, 1, 194 mighty Love. I, 1, 400 mortal men. I, 1, 27 rude intrusion. II, 2, 52 religious monastery. I, 1, 42 stern cave. I, 69. 320 sacred synod. II, 1, 253 sullen night. III, 1, 1 solemn mourner. IV, 1, 17 serious justice. III, 1, 42 unhappy wretch.

3. Schmückend.

I, 1, 104 bold-faced women. I, 1, 467 blushless herald. III, 2, 43 bright sun-beam'd beauty. IV, 1, 141 black suspicion. I, 1, 8 careful shepherd. I, 1, 25 duteous kiss. I, 1, 28 dove-like spleen. III, 2, 103 delicious kisses. III, 4, 7 delicious pleasure. III, 4, 43 delightful pleasure. IV, 3, 53 delightful peace. III, 4, 164 dreadful thunder. IV, 2, 72 diseased lust. IV, 5, 26 clear-faced virtue. I, 1, 108 fame-insatiate devil jealousy. I, 1, 124 fell-revenging Pyrrhus. I, 1, 152 fiercy Centaurs. II, 1, 215 fleeting steps. II, 1, 252 fell monster. II, 3, 77 furious beasts. III, 1, 46 frowning billows. IV, 1, 25 favourable death. V, 1, 34 full-cheek'd Bacchus. V, 1, 190 falt'ring knees. I, 1, 8 gladsome eyes. I, 1, 464 griping heart. II, 4, 32 glorious presence of the sun. II, 4, 33 galled eyes. III, 4, 97 greedy curse of man. IV, 2, 73 gulf-like appetite. II, 1, 3 high and divine contemplation. III, 4, 163 hot desire. V, 1, 13 harmful eloquence. V, 1, 14 heinous act. V, 1, 21 horrid fact. I, 1, 33 infernal sadness. II, 1, 9 infernal Jove. V, 1, 143 infernal darkness. II, 2, 16 lustful monster. V, 1, 186 loathed sight. I, 1, 304 mild honour. IV, 5, 36 mortal enemy. V, 1, 209 majestic light. I, 1, 436 noble guest. I, 1, 418 odious wish. I, 1, 217 petulant amorousness. I, 1, 349 proud sacrifice. II, 1, 112 pretty torch-bearer. II, 363 purple Love. I, 1, 404 resolute swords. I, 1, 250 sweet lips. I, 1, 305 savage bear. I, 1, 347 shady wood. II, 1, 242 silver-footed goddess. II, 3, 32 siren words. III, 2, 93 soul-killing passions. V, 2, 109 tired lust. III, 4, 43 unpeer'd excellence. I, 1, 268 virtuous widow-hood. I, 1, 51 walley'd jealousy. III, 2, 85 well-shaped youth. V, 2, 128 watery-coloured anger.

8. Sentenzen.

I, 1, 11 true love is simple (Miz.). I, 1, 58 she's chaste whom non will have (Isab.). III, 2, 52 hell nor earth can keep love in subjection. III, 4, 110 feign'd sighs, and tears dropp'd from a woman's eye, blinds man of reason, strikes his knowledge dumb (Isab.). I, 1, 452 yet shallow fools and plainer moral men, that understand not what they undertake, fall in their own snares or come short of vengeance (Clar.). II, 3, 98 there's no cause can turn the settled course of Nature's laws (Mass.). III, 4, 148 and where the devil has the fee-simple, he'll keep possession (Mass.). III, 1, 29 suspicion is a dog that still doth bite without a cause. (Lad. Lent.). III, 1, 33 envy is blind and cannot see. (Lad Lent.) III, 2, 83 love is not love unless love doth persever; that love is perfect love that loves for ever (Gni.). III, 4, 75 'tis custom, and not reason, makes love sin (Gni.). IV, 1, 6 he best can judge that hears himself the cause (Duke). IV, 1, 58 that man is soulless that ne'er smiles on earth (Duke). IV, 1, 115 king's words, like fate, must never change their breath (Duke). IV, 3, 36 division in small numbers makes all weak. Forces united are the nerves of war (Sago). 90 he that dies resolute does never die! (Sago). 98 a hundred times in life a coward dies! (Sago).

II. Figuren.

I. Wortfiguren.

1. Klangfiguren: Alliteration.

II, 3, 69 a **b**eauty **b**righter than his Danae. III, 1, 31 swoll'n **b**ig, it **b**ursts. III, 2, 33 **b**oth at a **b**irth. III, 2, 43 **b**right sun-**b**eam'd **b**eauty. III, 2, 111 my **b**lood **b**urns. III, 4, 5 women's **b**eauty o'er men **b**ear that rule. III, 4, 182 **b**ribing damnation, and hire **b**rothel-slaves. IV, 2, 88 that **b**lushes red for tend'ring **b**loody facts. IV, 3, 8 being **b**orn a

beggar. V, 1, 37 o break, my breast. I, 1, 213 brought and bred up together. I, 1, 252 birth and fortune makes my brain suppose. I, 1, 429 that bears the palm of beauty. I, 1, 451 the goat's blood shall not break me. II, 1, 55 bred in your brightness. II, 1, 98 were but my breast bare. II, 2, 17 all back and belly. I, 1, 4 a black day with her since her husband died. I, 1, 100 due unto the dead. II, 1, 87 whose dancing days you see are not yet done. II, 3, 74 diminish my vow'd duty. III, 1, 2 day should force her doff her robes. III, 4, 93 not die but surfeit on my delicates. IV, 1, 104 pronounce our doom, we are prepared to die. IV, 1, 144 to death doom'd. IV, 2, 92 death or danger. IV, 3, 81 what danger durst you hazard. IV, 3, 85 meet danger in a place of a certain death. V, 1, 18 day of doom. V, 1, 21 due to the damned fact. V, 1, 70 your dance of death. V, 1, 151 day of doom. V, 1, 180 she is condemn'd to die. V, 1, 183 drown'd in woe at her so dismal chance. V, 2, 23 to die a dog's death. V, 2, 35 a dungeon their dying-chamber. I, 1, 9 unto the fold he leads his flock. I, 1, 55 first flow of youth. I, 1, 77 flames into flames, seas thou pour'st into seas. I, 1, 158 thy father's face. I, 1, 248 confirm our friendship. I, 1, 255 the foul water have quench'd out the fire. I, 1, 461 false-seeming friend. II, 1, 215 follow his fleeting steps. II, 3, 47 was fix'd to that hid fire lovers feel. II, 2, 50 false fire. II, 2, 124 the finest light is when we first defraud. II, 1, 259 thy fix'd front. II, 3, 55 what fate follows thee. II, 3, 73 overflow of favour. III, 1, 21 firmly fix'd. III, 1, 76 refined fire. III, 1, 118 fills my soul with fearful fantasies. III, 2, 10 fear's sire to fervency. III, 2, 31 such joy feels friendship. III, 4, 44 the fate fix'd fast. IV, 2, 2 the food of rumour that devours my fame. IV, 2, 71 where first thou found'st it. IV, 2, 114 firm faith. IV, 3, 97 fear is my vassal; when J frown he flies. IV, 5, 69 fame's register to future times shall tell. V, 1, 8 fearful conflicts. V, 1, 20 fill these crimson conduits,

feel the fire. V, 1, 155 with favour of your fatherhood. V, 2, 164 you'll find it so, J fear. V, 2, 203 thou fame of women, full as wise as fair. V, 2, 217 who after Noah's flood was found. I, 1, 44 thank the gods, for they can give us good. II, 1, 77 God grant it. IV, 2, 100 then gild true diligence o'er with gold. V, 1, 211 they have been more gazed at than the god of day. V, 2, 241 gift whereof a god might boast. I, 1, 91 hard for us to hide our love. I, 1, 105 banquet their husbands with their dead loves' heads. I, 1, 132 her husband's hearse. I, 1, 314 high in thy husband's brow. II, 1, 96 you grasp my hand too hard. II, 1, 101 in her right hand grasping a heart. II, 2, 15 my husband's hand. II, 2, 54 my husband will be hawking. II, 2, 102 J hear thy husband. III, 1, 9 the lower house of high-built heaven. III, 2, 59 we'll hawk and hunt to-day. III, 4, 66 making happiness a heaven. IV, 1, 142 thy head's thy forfeit for thy heart's offence. IV, 2, 1 o heavens, that J was born to be hate's slave. IV, 2, 47 to fall more heavy to thy coward's head. IV, 5, 55 half thy hate is dead. V, 1, 223 the heavenly harvest. III, 1, 39 Jove is just. I, 1, 211 a cunning carver. I, 1, 373 by the conscience of a Catholic man. IV, 1, 101 count me a coward. IV, 5, 9 cursed creatures. V, 1, 46 the countess comes. V, 2, 47 castle of cornets. V, 2, 106 the cursed fate of courtezan. V, 2, 218 to have his crest with branches crown'd. I, 1, 238 to keep my counsel. I, 1, 262 who kiss a subject that may hug a king. I, 1, 457 cursing of the fix'd decree. II, 1, 5 may this knot you knit (n). III, 2, 7 fear keep with cowards. I, 1, 43 leave to lament. I, 1, 101 late-dead lord. I, 1, 271 the lover's legerdemain. I, 1, 280 J love yet with such limits. I, 1, 348 my lowly limb. II, 1, 21 too lavish of their loves. II, 1, 65 this lover has learn'd. II, 1, 226 learn to love. II, 1, 261 J'll think't my love, and die in that delight. II, 2, 79 they'll crack louder of this night's lodging. II, 3, 8 take this letter and deliver it. II, 3, 15 that letter is of

love. II, 3, 56 lust doth blind thy worthy love. II, 3, 81 you have loved me long. III, 2, 78 my love light. III, 2, 97 my life is death with tortures 'less you love me. III, 4, 9 delay my love. III, 4, 17 his lady's private meetings with her lover. III, 4, 23 the life of love is only saved by love. III, 4, 50 my love was dotage till J loved thee. III, 4, 83 to be love's bondman is true liberty. III, 4, 91 give lovers many lives. III, 4, 124 life of love. IV, 2, 72 live a bondslave to diseased lust. IV, 2, 58 let us leave. IV, 2, 107 lust's labyrinth. IV, 4, 26 my love and lord. IV, 5, 16 the lifeblood of deliciousness. V, 1, 15 learn to loath. V, 1, 51 lust and life. V, 1, 122 your days lenghten'd one summer longer. V, 1, 208 J have lived too long. V, 2, 109 the last dotage of her tired lust. V, 2, 163 on my life, my liege. V, 2, 204 a labour in your love. I, 1, 5 what should we unruly members make here. I, 1, 6, melancholy night masks up heaven's face. I, 1, 59 a man of a most mild aspect. I, 1, 93 a mouth's mind. I, 1, 151 J'll make my marriage-day like to the bloody bridal. I, 1, 218 not only the marriage, but the man. I, 1, 352 was made to make away a man. I, 1, 400 mortal men. IV, 5, 56 valour makes murder light, which fear makes lead. I, 1, 437 month of May. I, 1, 452 moral men. IV, 5, 50 murder should keep with baseness, not with merit. V, 1, 35 mighty monarchs. V, 1, 224 mount to thy Maker. IV, 2, 66 benumbed thy knowledge. I, 1, 122 a player's passion. II, 3, 100 pursue the plot. III, 4, 152 J paid then for thy pleasures. IV, 1, 3 that with unpartial balance we may poise. IV, 3, 104 perform your promise, and enjoy your pleasure. V, 1, 138 pray his pardon. V, 2, 7 he do pollute our sounder parts. I, 1, 367 he wrongs no man that to himself does right. II, 2, 117 get my vassal ready to row me down the river. IV, 2, 58 let reason govern rage. V, 2, 162 read what there is writ. V, 2, 193 writ in blood to show thy raging lust. I, 1, 23 sacrilege to such a saint. I, 1, 69 sacred synod. I, 1, 309 heap of stones should

stock the world. I, 1, 320 sacred synod. I, 1, 349 held my silence a proud sacrifice. I, 1, 356 Turkish sickle, Babylonian saw. I, 1, 417 my soul was secretary. I, 1, 463 sickness seize him. II, 1, 52 the sun setting. II, 1, 242 the silver-footed goddess of the sea. II, 3, 59 striving him to stay. II, 3. 60 a sudden gale thrusts into sea. II, 3, 64 thy shafts come as if shot. III, 3, 11 sport in speech. IV, 3, 113 my spotless honour is a slave to spite. IV, 5, 49 the Spaniard's spirit. IV, 5, 61 speak, blood-thirsty Spaniard. V, 1, 118 stood in state of grace. II, 3, 104 he desired the sight. I, 1, 2 retired as the turtle. I, 1, 35 tears are as due a tribute to the dead. I, 1, 301 make me gnash my teeth terribly. I, 1, 445 J shall tie you to you tackling. II, 2, 112 must be a tyrant ever in extreme. II, 3, 82 tell me that a woman's feeble tongue was never tuned. III, 1, 158 the tongue betrays. II, 3, 14 tell me true. III, 4, 67 the true taste of love's deliciousness. IV, 5, 5 a time best fitting to act tragedies. IV, 5, 60 his troops are in the town; J fear treachery. V, 1, 36 to me life is ten times more terrible. V, 1, 161 J must take truce with time. III, 2, 67 my vital breath runs coldly through my veins. V, 1, 168 wild revolt. I, 1, 40 against the wind that wail the dead. I, 1, 52 waxen wings. I, 1, 104 women, when they wed. II, 1, 97 unwilling wanton. II, 1, 114 weak woman. II, 2, 103 wise woman. II, 3, 87 women do not woo. II, 3, 106 J'd see the world win thee. III, 2, 120 women are witless. III, 2, 132 desire in women is the life of wit. III, 4, 58 women are the rarest works of nature. III, 4, 96 weaking variety. III, 4, 108 the serpent's wit to woman. III, 4, 112 wit arms a woman. III, 4, 140 we know not virtue till we taste of vice. III, 4, 164 revenge in woman. IV, 3, 99 J not suspect your valour, but your will. IV, 3, 111 valour makes difference betwixt words and deeds. IV, 4, 14 wealthy widows. V, 1, 88 a woman's vengeance. V, 2, 153 women and devils will deceive the wise.

2. Wortwiederholung.

1. Anaphora.

I, 1, 45/48. 50/51. 101/102. 125/126. 261/262. 273/279. II, 2, 101. 3, 20/22. 27/28. 57/58. III, 1, 32/33. 72/73. 128/129. III, 2, 7/14. 96/100. 4, 6/7. IV, 1, 142/145. 2, 55/56. 56/57. 57/58. 81/82. V, 1, 40/41. 76/77. 2, 27/38. 150/152.

2. Epizeuxis.

I, 1, 77 flames into flames. 185 his father was still, and still, and still again. 363 J can hear, J can see, J can feel. 369 J ha' done, S. R., J ha' done. II, 1, 10. 149. 3, 102. 4, 4. III, 1, 141. 147. 2, 65. 74. IV, 2, 71. 3, 63. V, 2, 54.

2. Annomination.

III, 2, 74 J am love-sick for your love; love, love, for loving! 84 love is not love unless love doth persever etc. I, 1, 11/12. II, 1, 5. III, 2, 85. 4, 22. 23. 31. IV, 2, 81. 89. 100. IV, 3, 61. V, 1, 179. 2, 1. 172.

4. Epanalepsis.

III, 1, 36. 43. IV, 5, 1 day was my night, and night must be my day.

5. Symploke.

IV, 3, 130/131 thus will J clip thy waist — embrace thee thus: thus dally with thy hair, and kiss thee thus.

6. Dilogie.

III, 1, 34. 2, 101/106.

II. Sinnfiguren.

1. Beteuerung.

A. Religion.

Gott I, 1, 186 by the Almighty (Clar.) zounds I, 1, 10 (Miz.). II, 1, 123. 134 (Rog.). 196 (Mass.). II, 4, 1 (Gui.). 11 (Cla.). 'sblood I, 389 (Men.).

Maria I, 1, 17. marry. 111 (Miz.). II, 1, 28. 77. II, 2, 21 (Abi.). II, 1, 78 (Tha.). 108 (Tha.). V, 2, 174 (Rog.)

Heilige V, 1, 162 bear record, all your blessed saints in heaven.

Himmel I, 1, 83 by heaven (Rob.). 369 (Gui.). III, 2, 77 (Gui.). V, 2, 160 (Cla.). for heaven's love II, 1, 86 (Men.)

Jupiter III, 2, 95 by Jove (Isa.). by heav'n's Jove IV, 3, 128 (Sago).

Cupido III, 2, 79 by Cupid's bow (Isa.).

B. Menschheit und Weltall.

Leben I, 1, 144 on my life (Miz.). by my life V, 2, 131 (Duke). on my life V, 2, 163 (Cla.). Seele upon my soul V, 1, 22 (Med.). Lippen by these sweet lips I, 250 (Men.). Blut by this fresh blood V, 1, 16 (Sago). Kuss by this duteous kiss I, 1, 25 (Rob.). by this kiss, that crowns me monarch of another world I, 1, 84 (Rob.). Licht by this light II, 2, 7 (Abi.). 121 (Tha.). by this bright light I, 397 (Clar.).

C. Abstracta.

Treue I, 114 faith (Gui.). 236. III, 3, 27. IV, 4, 33 (Tha.). I, 265 (Men.). IV, 4, 23 (Abi.). i' faith I, 93 (Isa.). 391. III, 1, 141 (Cla.). II, 1, 96 (Tha.). by my faith II, 2, 56 (Tha.). V, 2, 52 (Abi.). Wahrheit by my troth II, 1, 63 (Lent.). IV, 4, 29 (Abi.). troth II, 2, 84 (Tha.). Tugend by the virtues of men I, 1, 166 (Men.). Unbescholtenheit upon mine honesty IV, 3, 3 (Anna). Ehre by the white soul of honour IV, 3, 128 (Sago).

Sätze: by the virtue J see seated in you, and by the worthy fame is blazon'd of you; by little Cupid, that is mighty nam'd, and can command my looser follies down I, 1, 276 (Men.). by the conscience of a Catholic man, and by our mother Church, that binds and doth atone in amity with God the souls of men, that they with men be one

I, 1, 373 (Rog.). by my dead father's soul, my mother's virtues, and by my knight-hood and gentility IV, 2, 25 (Gni.).

2. Apostrophe

I, 1, 54/58. II, 1, 161/164. 145/146. 253/261. 3, 64. III, 1, 7/8. 4, 1/11. 18/21. 37/39. 63/67. 90/91. 188/189. IV, 3, 48. 136. 5, 13. V, 1, 220/225.

3. Häufung.

I, 1, 353/358 (Subst. = grausamer Tod). 210. 443. II, 4, 53/54. III, 1, 33. 2, 42. IV, 2, 88. IV, 3, 130.

4. Zergliederung.

I, 1, 62/69 (Schönheit Rob.s). 305/11 (Macht der Schönheit). II, 4, 37/43 (Unbeständigkeit des Weibes) III, 4, 40/49 (Wert der Frau). 176/189 (Fluch des Weibes). IV, 3, 83/88 (grosse Gefahren). IV, 5, 4/12 (Nacht). V, 1, 16/21 (harte Strafe).

Schluss.

Fassen wir das Ergebnis unserer Untersuchung zusammen.[1])

Es ist häufig darauf hingewiesen worden, dass Marstons Sprache dem bombastischen Stile Marlowes zu vergleichen und dass Marston offenbar in den Fussstapfen des „Vaters des englichen Dramas“ geschritten sei.[2]) Dies ist richtig, jedoch nur zum Teil, und ich möchte diese Ansicht allein für die beiden Teile von Antonio and Mellida und mit Beschränkung für die Sophonisba gelten lassen, natürlich nur vom Standpunkt der Sprache aus. Doch Marston hat in den erstgenannten Stücken sein Vorbild bei weitem nicht erreicht. Die Anzahl der Metaphern in Antonio and Mellida ist zwar ziemlich gross, doch halten die Hyperbeln, die wohl am meisten mit zum schwülstischen Stile beitragen, damit lange nicht Schritt. Ganz anders ist das Verhältnis bei Marlowe, in dessen Tamburlaine die Hyperbeln die Metaphern bei weitem an Anzahl übertreffen. Dennoch ist die Sprache in Antonio and Mellida von dem Fehler einer gewissen Breite nicht frei. Das bewirken einerseits die, wenn auch nicht zahlreichen, so doch z. T. kraftstrotzenden Hyperbeln, andererseits die zahlreichen Metonymien, Synecdochen und bes. Epitheta, Tropen, die auch bei Marlowe zu dem Bombast in der Sprache führen. Wie Marlowe und andere

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1) Vergl. Winckler, John Marston's litterarische Anfänge, Diss. Breslau. 1903.

2) Vergl. u. a. Sarrazin, Beitr. zur rom. und engl. Philologie, Breslau 1902. Vergl. auch Winckler, a. a. O.

Dichter dieser Zeit, so ist auch Marston von der Sucht ergriffen, möglichst jedem Substantiv ein passendes Beiwort — wenn es sein kann alliterierend mit diesem — hinzuzufügen, und zwar gehören diese Epitheta oft einer derben und rohen Sprache an. Was jedoch noch vor allen Dingen zu dem Bombast in der Sprache beiträgt, das ist die Zerdehnung eines einzelnen Begriffes in mehrere, ein Fehler, von dem die Dichter der Surreyschen Richtung befallen waren. Wo ein einziges Substantiv genügt, da zieht Marston stets die bildliche Umschreibung durch 2 Substantiva vor. Besonders an Marlowe erinnert der zweite Teil von Antonio and Mellida, der an Synecdochen, volltönenden Hyperbeln und besonders den vielen Beiwörtern den ersten Teil noch übertrifft und wo vor allem die pleonastische Ausdrucksweise (Häufung, Zergliederung), die Wiederholung des Gedankens in verschiedener Form in unangenehmer Weise sich in der Diktion bemerklich macht. Wenn wir den Preis der Geliebten, die Liebesklagen und Seufzer Antonios um den Verlust Mellidas und die Worte, mit denen er seinen Rachegedanken Ausdruck gibt, hören, wenn Strotzo einen Ozean von Tränen vergiessen, wenn Alberto sein Weh im tiefsten Meer ertränken will u. a., dann hat man wohl ein Recht von Breite und Schwerfälligkeit im Ausdruck zu sprechen. Nicht am wenigsten tragen dazu, wie auch bei Marlowe, die häufig angewandte Alliteration und die Figuren der Wortwiederholung bei. Dass die Alliteration nur zufällig ist, wie Fischer bei Marlowe annimmt, glaube ich nicht, dazu findet sie sich in den fünf behandelten Tragödien zu oft. Doch erscheint sie auch häufig unbeabsichtigt.

Neben diesen Schwächen finden sich auch Schönheiten in der Sprache unseres Dichters. Personification sowohl wie Antithese, die in richtiger Weise gebraucht, zu den schönsten Tropen zählen, um die Sprache lebendiger zu gestalten, hat Marston in angemessener Weise verwendet. Zwar findet sich auch die Form der parisonischen Antithese, die ein Hauptkennzeichen des Euphuismus[1]) ist, doch kommt

1) Vergl. Landmann, Der Euphuismus Diss. Giessen 1881.

sie nur in vereinzelten Fällen vor; und es wäre zu weit gegangen, wollte man Marston daraus einen Vorwurf machen. Unser Dichter wandte sie eben an, wo er eine bestimmte Wirkung erzielen wollte, und in diesen Fällen ist sie vollkommen bei ihm angebracht. Zu den Kennzeichen der Schönheit seiner Sprache gehört auch die Vergleichung. An Gleichnissen findet sich allerdings nur ein schönes in Antonio and Mellida I. Teil, doch bieten dafür die Vergleiche genügenden Ersatz. Und so gelangen wir zu dem Schluss, dass die Sprache Marstons in den beiden Teilen von Antonio and Mellida viel Ähnlichkeit mit der bombastischen Diktion Marlowes besitzt, dass sie aber auch eines „hohen Schwunges und gewisser Schönheiten" nicht entbehrt.

Wir kommen zu den nächsten beiden Tragödien: The Malcontent und Sophonisba und betrachten zunächst den Malcontent. Marston ist hier vollkommen selbstständig, ein grosser Umschwung in der Diktion gegenüber Antonio and Mellida hat sich vollzogen. Die Sprache fliesst ruhig und gemessen dahin, ohne Effekthascherei und Pleonasmus, sie ist klar und einfach. Dafür entbehrt sie aber auch der Figuren, die für die Schönheit des dramatischen Stiles massgebend sind. Die Zahl der Metaphern ist im Vergleich zu der in Antonio and Mellida auf ein Nichts zusammengeschrumpft, es finden sich wenig Personificationen und die vorkommenden Vergleiche sind z. T. gesucht und überflüssig. Auch leidet die Sprache an einem allzugrossen Reichtum an Sentenzen, an denen es Marston in seinen Tragödien überhaupt nicht hat fehlen lassen, und an lateinischen Anführungen aus seinem Lieblingsschrieftsteller Seneca. Die vorkommenden Hyperbeln zeigen nichts von schwulstigem Stil. Wir haben mithin in dem Malcontent ein Drama, das an Klarheit des Ausdrucks höher steht als Antonio and Mellida, das aber in der Verwendung der für den dramatischen Stil wichtigen Figuren hinter ihm zurücksteht. Offenbar wollte Marston, was Handlung und Sprache betrifft, ein Gegenstück

zu Antonio and Mellida schaffen, spricht er doch selbst im Epilog des Stückes von seiner „reformed Muse“.

Sprachlich besser steht es mit der Sophonisba. Gemeinsam mit dem Malcontent hat sie den grossen Reichtum an Sentenzen. Doch Sophonisba steht, was Kunst und Wucht der Sprache anbelangt, über den Malcontent. Die Metaphern sind kräftiger, wenn auch nicht zahlreicher, ebenso die Hyperbeln, dazu kommen die zahlreichen Personifikationen und besonders die Vergleiche, unter denen wieder die drei Gleichnisse von den Sklaven im Bergwerk, dem Falken und dem Schneeball als besonders schön hervorzuheben sind. Dass Marston allerdings auch hier wieder in den Fehler des Bombastes verfällt, wodurch er wieder an Marlowe erinnert, soll nicht unerwähnt bleiben. Doch ist die Sprache im grossen und ganzen weniger schwülstig und unbeholfen wie in Antonio and Mellida, weshalb wir die Sophonisba über Antonio and Mellida setzen wollen.

Es folgt die letzte Tragödie: The Insatiate Countess. Ich schliesse mich bei diesem Werke dem Urteil Wards a. a. O. S. 59 an: a play, though intolerable in the subject of its action, contains more beauties of detail than occur in any other of its author's works. Der Dichter schreibt in der „Unersättlichen Gräfin“ eine „geläuterte und bilderreiche Sprache ein Beweis, dass der Schwulst der ersten Stücke vollkommen überwunden ist“. Metapher und Personifikation sind zahlreicher vertreten als im Malcontent und in Sophonisba. Besonders schön sind die Vergleiche, die Gleichnisse und Allegorien. Von grossem Eindruck sind die Stellen, in denen er von der Macht der Schönheit und der Unbeständigkeit des Weibes spricht; auch die Schilderung der Hinrichtung Isabellas bietet sprachlich viele Schönheiten. So kommen wir zu dem Resultat, dass die J. C. in Bezug auf die Sprache die vier vorher behandelten Stücke bei weitem übertrifft und als Marstons bestes Werk bezeichnet werden kann.

Ich schliesse die Untersuchung mit den Worten Aronsteins in E. St. XXI, S. 78: „Dass Marston nicht zu den grossen

Dramatikern seiner Zeit gehört, ist wohl unbestreitbar. Dazu fehlte ihm vor allem die volle Hingebung an seine Kunst. Dennoch hat Marston etwas in hohem Grade anziehendes. Er gehört zu den Dichtern, die bei flüchtiger Bekanntschaft abstossen, bei näherer gewinnen. Alle seine Werke sind der Ausfluss einer originellen, geistreichen und interessanten Persönlichkeit“.

Lebenslauf.

Ich, Franz Helmecke, evangelischen Bekenntnisses, wurde am 9. Mai 1882 in Stendal (Altmark) als Sohn des verstorbenen Ober-Postassistenten Bruno Helmecke und seiner Ehefrau Meta, geb. Schaffhirt geboren. Am 1. Juli 1884 wurde mein Vater nach Aschersleben versetzt. Hier besuchte ich 3 Jahre die Vorschule und trat Ostern 1891 in die Sexta des Gymnasiums ein, welches ich Ostern 1903 mit dem Zeugnis der Reife verliess. Da ich mich dem Studium der neueren Sprachen und der Geschichte widmen wollte, bezog ich im S. S. 1903 die Universität Halle, wo ich am 7. 3. 07 das Examen rigorosum bestand.

Während meiner Studienzeit besuchte ich die Vorlesungen und Übungen folgender Herren Professoren und Dozenten: Brode, Counson, Droysen, Ebbinghaus, Fries, Grattan, Havell, Heldmann, Hertzberg, Kirchhoff, Lindner, Riehl, Schmidt, Schultze, Suchier, Vaihinger, Waentig, Wagner, Wilcken.

Ihnen allen bin ich zu herzlichstem Danke verpflichtet für die wissenschaftlichen Anregungen, die ich von ihnen empfangen habe, besonders aber Herrn Professor Dr. Wagner, dem ich die Anregung zu der vorliegenden Arbeit verdanke.



